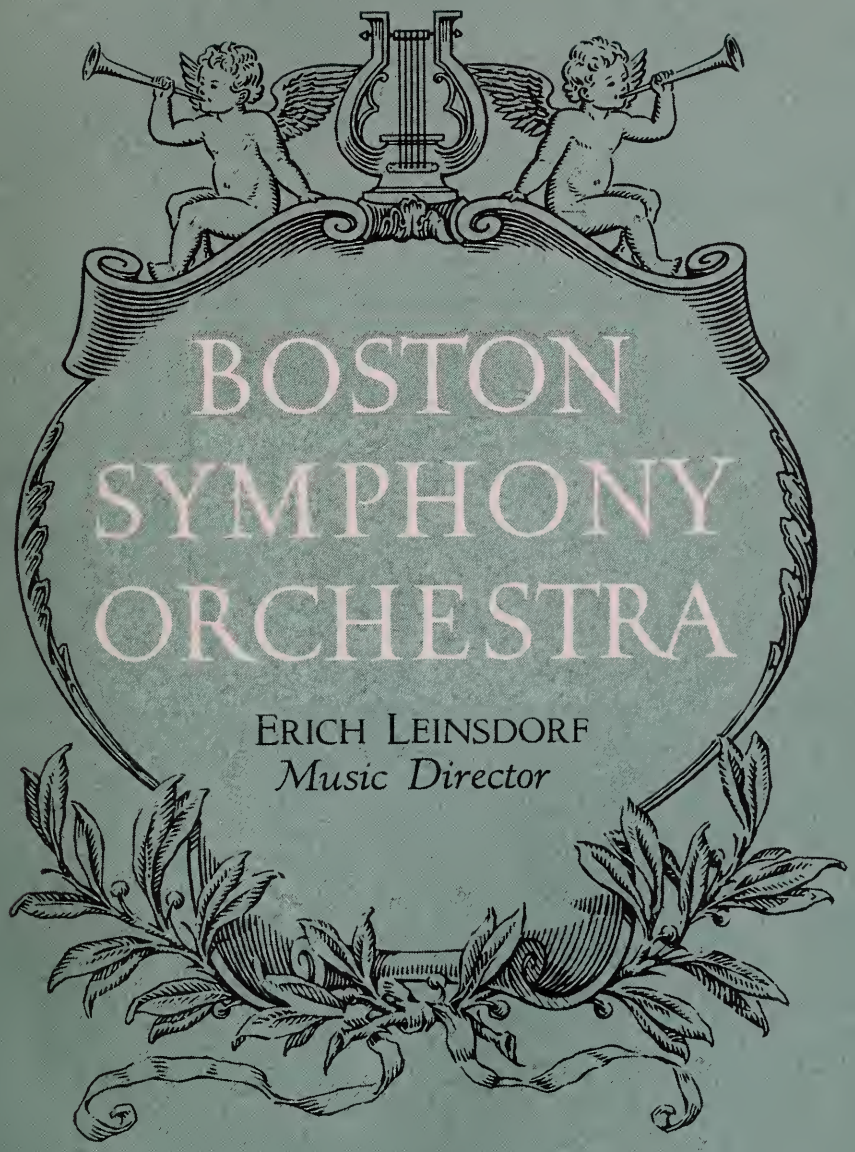
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FIRST WEEK

July 2, 3, 4, 1965

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Berkshire Festival, Season 1965

TWENTY-EIGHTH SEASON

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

FIRST WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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SOLOISTS

MALCOLM FRAGER, born in St. Louis, was an honor graduate of Columbia University in New York. He studied there with Carl Friedberg, and later at the American Conservatory at Fontainebleau and the Marlboro Music School. Since his debut recital in New York in 1952, he has toured extensively and won several prizes, notably in the Edgar M. Levintritt International Competition in 1959. He has appeared at the Berkshire Festival concerts in 1963 and 1964.

CLAUDE FRANK, born in Nürnberg, Germany in 1925, has made the United States his home and lived here since 1941. A student at the Berkshire Music Center in 1947, he was for a time active in choral conducting but, having studied with Artur Schnabel and taught in Rudolf Serkin's school at Marlboro, he has devoted his career to the piano. He has appeared with the Boston Symphony Orchestra in Boston and at Tanglewood, and with the Boston Symphony Chamber Players in the season past.

JOSEPH SILVERSTEIN, the Concertmaster, and Burton Fine, Jules Eskin, Ralph Gomberg and Sherman Walt, who are to be heard at the concert of July 4, are the leaders of their sections in the Orchestra.

On Sunday, July 4 at 4:30, a plaque dedicated to Henry Hadley is to be unveiled in the Music Shed. Dr. Hadley was the first conductor of the summer concerts in the Berkshires, when in 1934 he led members of the New York Philharmonic Orchestra. The Berkshire Festival with the Boston Symphony Orchestra under Serge Koussevitzky followed in 1936. The inscription on the plaque is as follows:

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Friday Evening, July 2, at 8:00

ERICH LEINSDORF, *Conductor*

MOZART

Symphony No. 33, in B-flat major, K. 319

I. Allegro assai
II. Andante moderato
III. Menuetto
IV. Finale: Allegro assai

†Piano Concerto No. 9 in C major, K. 415

I. Allegro
II. Andante
III. Allegro

Soloist: MALCOLM FRAGER

Intermission

Symphony No. 38, in D major, "Prague," K. 504

I. Adagio; Allegro
II. Andante
III. Finale: Presto

Mr. FRAGER plays the Steinway Piano

† First performance at the Festival concerts

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Chamber music concerts will be given in the Theatre on each Tuesday through the season beginning next week.

A Festival of Contemporary American Music to be held in cooperation with the Fromm Music Foundation will include a "retrospective" concert of the music of Aaron Copland who has led the Composition Department of the Berkshire Music Center from its first season twenty-five years ago.

The performance of Wagner's *Lohengrin* at the three concerts of the final week of the Berkshire Festival (August 20, 21, 22) is planned by Erich Leinsdorf as an event of particular interest. Mr. Leinsdorf has stated: "Due to the length of the work—the shortest of the three acts uncut is nearly as long as a full symphony program—I felt that the best way would be to put each act on one concert. I believe that this will be the first time the complete work is performed in the Western Hemisphere. I know of no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities. From an artistic point of view I feel that the *Lohengrin* weekend is a true festival idea, something which one could not schedule during the more rigid aspects of a winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival."

The performance will be recorded at Symphony Hall by RCA Victor in the week following.

Tickets for the three *"Lohengrin"* concerts may still be obtained at the season rate.



Program Notes

Friday Evening, July 2

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

SYMPHONY IN B-FLAT MAJOR, No. 33, K. 319

In the new year of 1779, Mozart returned from his job-questing travels in Mannheim, Paris and Munich to Salzburg, and remained there for just two years. They were his last in his native town and the last under the employ of his Archbishop. When he visited Munich again in January, 1781, for the production of his new Opera *Idomeneo,* he had left Salzburg behind. He went on to Vienna and made this his permanent home.*

Those two years in Salzburg therefore were a turning point in his life. They were reluctant years, for he would rather have gone almost anywhere else if he had had the choice. He was ready for greater achievement, but was delayed in the fulfillment. Exciting orchestral possibilities had been revealed to him in Munich and Paris, possibilities he could not realize in provincial Salzburg. He needed a larger artistic horizon. His disgust with the Salzburg

* Mozart wrote the Minuet at a later date for a performance in Vienna.

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Kapelle did not stop him from composing much in these two years, including the Symphony here performed and the Symphony in C major (K. 338), written a year later. Other works still singled out for performance and relished were the *Symphonie Concertante* for Violin and Viola, the Concerto for Two Pianos, the *"Post-horn"* Serenade (the last but not least of his entertainment music written for Salzburg). There was the music for the chapel in the line of duty, and of course *Idomeneo*.

This Symphony, like its successor in C major, shows that he had learned much about orchestral possibilities in Mannheim; it also shows that he knew the limitations of the home *Kapelle* and composed with those limitations in mind. This Symphony and the Symphony in C major, composed in 1780, are scored for the Salzburg forces and were the last in Salzburg. He would write only five more (not counting the *"Haffner"* Symphony which was derived from a Serenade), and these are in his fullest symphonic maturity: one for Linz, one for Prague, and the great final three, these last not by any commissions from half-hearted Vienna, but for his personal satisfaction.

The Symphony in B-flat, K. 319, takes on a light and merry course in the buffo style with an elegance of grace notes, the full orchestra sparkling through the first and last movements. Only in the andante does the composer rely mostly on his strings, giving the first violins the constant burden of melody and retreating into quieter sentiment. The first movement introduces the four-

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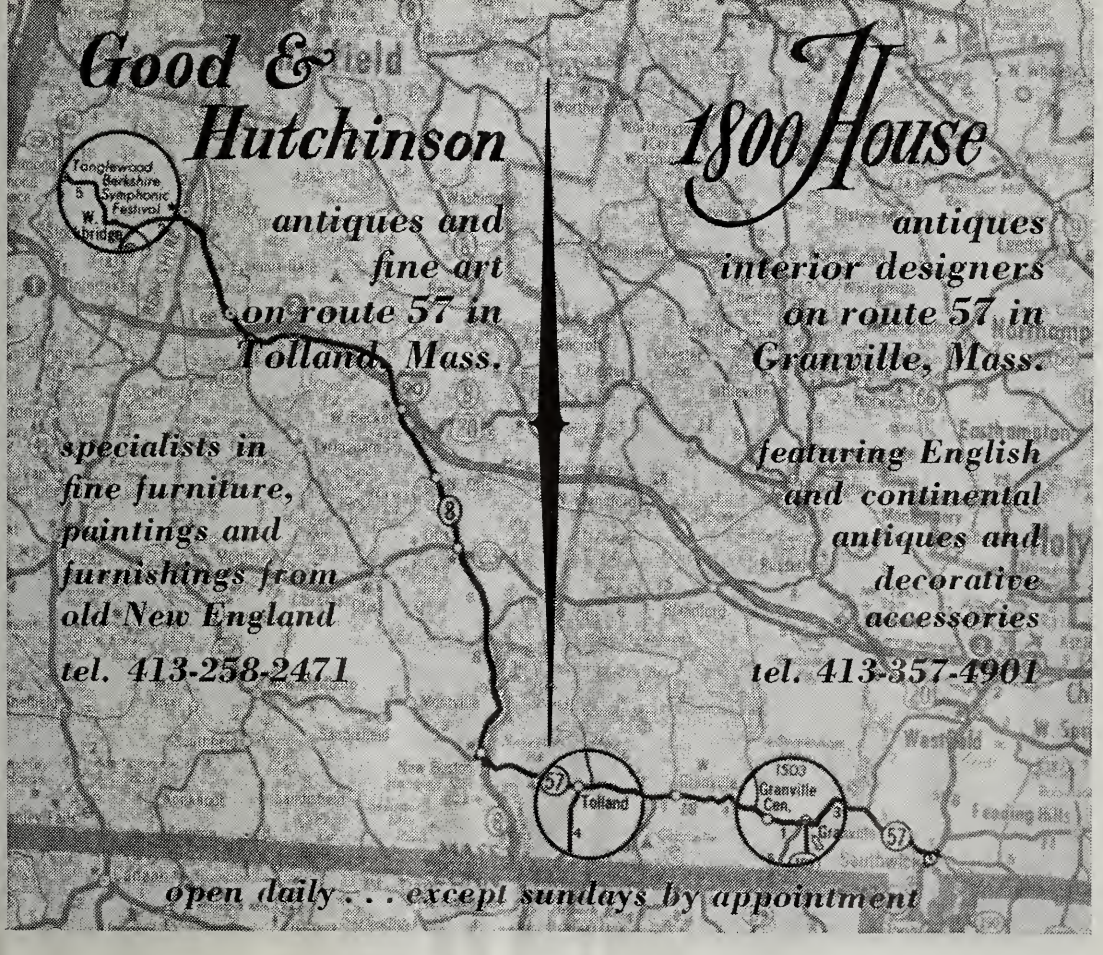
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note sequence (do - re - fa - mi) which opens the finale of the "Jupiter" Symphony, and which he had used before. In his last Symphony it is a convenient fugal spine—here it is simply the cadence of a theme in the development.

PIANO CONCERTO IN C MAJOR, K. 415

This was one of three concertos composed in the winter of 1782–1783 in Vienna and played there in the Lenten season. In each of the three Mozart has included trumpets and drums which, however, are used with the oboes and bassoons only in a doubling function, in order that all three works when published would be playable if only a string quartet accompaniment was available. The full brilliance therefore is resorted to only in the opening and close of the outside movements and a climax in the development of the first. It is possible to guess which aspects of this concerto were addressed to connoisseurs and which to the "less learned," the *"Unkenner,"* mentioned in Mozart's letter of December 28 in that year: "These concertos are a happy medium between what is too easy and what too difficult; they are very brilliant, pleasing to the ear and natural without being commonplace. There are passages here and there from which connoisseurs alone can derive satisfaction;



but these passages are written in such a way that the less learned cannot fail to be pleased, though without knowing why." The connoisseur would have followed the fugal interplay in the first movement, daring modulations and connecting passages in the first and last. The first movement Mozart could have counted upon to please the dullest ear present. The march rhythm which opens it strides gaily and persistently through the whole, although the piano, which is used with great brilliance, also gives it a lyrical contour. The same military rhythm would also close the First Act of *Figaro* (then still unwritten) where the reluctant Cherubino is about to be marched off to war. Before the close of the movement the piano and then the orchestra heighten the excitement with quasi drum tattoos. The melody of the Andante, one of those which could have been readily turned into an operatic aria, could not have been coldly received by anyone, although the layman might have failed to sense the expressive justice of its subsequent embellishment by the soloist. The finale was surely designed to please both sorts and puzzle both sorts as well. The rondo theme is a jolly tune in 6/8 rhythm impossible to resist. But twice its course is suddenly interrupted by adagio sections, suggesting but not repeating the Andante. This was a disturbing innovation, encased in a sugar coating of lively 6/8. Mozart would have had to cope with the layman's impatience at the slowing down, the connoisseur's raised eyebrow. In both the first and last movements there are bravura passages to capture the layman's applause.



MOZART'S PIANO CONCERTOS

It could almost be said that Mozart created the piano concerto as a form—it is certainly true that he developed it from almost negligible beginnings to great ends. His first direct model was Christian Bach, and this Bach owed much to his older and more exploratory brother, Carl Philip Emanuel. Emanuel Bach's gropings toward the sonata form were still heavily overlaid with the tradition of the concerto grosso—a chamber ensemble in which the keyboard was a supporting continuo instrument. Only exceptionally, as in the father Bach's splendid specimens, had it become a prominent part of the counterpoint, assuming an occasional solo function, not yet an independent, thematic function.

Mozart, the virtuoso perpetually on show, had a lifelong inducement to develop both factors in a concerto. No phase of his art was pressed upon him so persistently as this, and the result was prodigious both in quantity and quality. He achieved the spectacular metamorphosis quite alone and unaided, not even by the example of Haydn. Haydn's concertos were unprogressive—he readily filled in at the clavier but never cultivated it as a conspicuous solo performer.

The concerto as Mozart found it was little more than a harpsichord sonata with a backing of string players. He left it a full orchestral form, an organiza-

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tion even more complex than the symphony, in which the two elements of solo and orchestra each blended or alternated with the other in a perfect integration. Any one of the later concertos is fully symphonic—often richer in color, variety and individual expression than a symphony.

Beethoven, on whom the mantle of successor was to fall, assumed it with uneasiness, for he had a deep admiration for Mozart's concertos. With a strengthened piano and orchestral sonority at his command and a new impulse of dramatic intensity, he could have made the concerto a mere vehicle for virtuosos. He did not because he was Beethoven, and because unlike pianistic lions of a still later day to whom the concerto was to be thrown, he had a healthy respect for Mozart's ideal—the balancing of both elements for one expressive purpose. Beethoven's hesitancy to commit his first two concertos to publication must have come from a sense that in magnification a certain peak of perfection would be destroyed. The light Mozartean orchestra, the light-toned piano, made a transparent ensemble in which every detail was luminously clear, the voices of the individual and the group wonderfully matched. It was indeed a state of felicity doomed to succumb to new ways. The sacrifice was organizational too. Mozart had developed as a personal skill the ordering and reordering of manifold themes, their changing applicability, their fusion into a fluent whole. This complex had to go, for new needs called for new construction.



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To appreciate what Mozart did for the piano concerto it is not enough to compare the first and last—one must compare his very first efforts with the models about him at the time. As a small boy in London he encountered concertos by Wagenseil and other composers now forgotten, but particularly the concertos as well as the symphonies of Johann Christian Bach. This youngest Bach frankly purveyed to fashionable audiences with gracefully ornamented melodies and elementary accompaniments calculated not to disturb. His earlier concertos were composed for harpsichord and strings, with sometimes a light reinforcement of oboes and horns. The later ones were published for "harpsichord or forte-piano," but the string group was still constricted by the fainter instrument. A typical concerto at the time (there were of course exceptions) began with a principal subject by the string tutti, this later repeated in a series of ritornelli, each followed by a display of passage work from the soloist, to which the orchestra would add a gingerly bass or an occasional short interjection. The result was wooden alternation and thematic repetitiousness, which, when one principal theme was relied upon, became a squirrel cage. The orchestra was the servant to the soloist, bowing him in and out and standing ready with discreet pizzicati or obsequious bass notes where required. The following movements the soloist had even more to himself, carrying in the rondo an almost continuous pattern of running sixteenths. In old Sebastian Bach's concerti grossi, the clavier had been pushed forward from its function of figured bass, and while promoted from its sole duty of providing chord

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accompaniment, was still a voice in the general texture. The result was beautiful and exciting until counterpoint went out of fashion. As a melodic instrument in the newer regime of Bach's sons, the harpsichord became in concertos a weakling ruler incapable of sustaining any position of tonal eminence.

Mozart thought and worked from the beginning in terms of the sturdier pianoforte. He began at once to treat the orchestra as a respected partner and to break up the sectional block procedure. His first original piano concerto (K. 175), written in Salzburg late in 1773, at once leaves all previous concertos far behind. The scheme of those to follow is already laid out and needs only to be amplified, eased, subtilized. The piano and orchestra proceed like good dancing partners instead of an ill-assorted and stilted pair, each afraid of stepping on the toes of the other. Since the true valuation of any of Mozart's concertos lies in its inner impulse, its buoyancy and invention rather than its anatomy, it need only be said that the very first brought the piano concerto to life as a new apparition in music, and those to follow would range variously according to the adventuring imagination of the growing artist.

A cynical view of the concertos stresses the point that Mozart as a child was initiated in an atmosphere of *galanterie* at its most superficial. Concertos were necessarily made to entertain light-minded audiences. As he grew up he continued to appear before such audiences, to impress them as a remarkable pianist, and was expected to furnish new scores for this plain purpose. It could be said that he was catering to contingencies all along, the limitations of available performers even more than the limitations of his audiences. The more perceptive view is that he brushed aside such annoyances as insufficiency around him and dilettantism before him, and poured into the music, beneath the unruffled surface of the accustomed graceful style, the utmost of his musical nature. The concertos contain something of Mozart's every aspect — the chamber, the symphonic, the operatic composer. We have all of his moods from light playfulness, sheer joyousness, to the sombre, the violent. The slow movements are unexcelled elsewhere. The finales in the aggregate are unequaled. They repeat favorite rhythms but treat them in as many fresh ways



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as there are concertos. Most astonishing of all is the variety of treatment. No concerto is reminiscent of any other either in large plan or small detail. There is even constant variety in patterns of figuration, and this includes the piano parts. Any composer other than Mozart, in the position of perpetually having to dazzle his audiences, could not have avoided, even if he had wished to, the displacement of musical interest in his concertos by sterile bravura. Mozart continued to dazzle, but while doing so, his scales, arpeggios, trills, became at one with the long melodic line, integral to the ensemble.

There are no really weak links in the chain of twenty-seven.* There is no other group of works in the orchestral repertory by any composer where there are so many truly great ones that no conductor or soloist can get around to performing them all. Even an ardent Mozartean is necessarily guilty of important omissions.

SYMPHONY No. 38, IN D MAJOR (K. 504)

The last symphony which Mozart composed before his famous final three of 1788 (the E-flat, G minor, and "Jupiter" symphonies) was the Symphony in D major, called the "Prague" Symphony, which had its first performance in that city early in 1787. Mozart may not have composed it especially for Prague, but when he went there from Vienna on a sudden invitation, the new score was ready in his portfolio for the first of two performances in the Bohemian capital.

"Prague is indeed a very beautiful and agreeable place," wrote Mozart on his arrival there. And he had good cause to be gratified with the more than friendly reception which he found awaiting him. *Figaro,* produced there in the previous season, had been an immense success, and its tunes were sung and whistled on all sides. A bid was to come for another opera, and *Don Giovanni* was to be written and produced there within a year, and to cause another furore of enthusiasm. The composer of *Figaro*, as might be expected,

* Only twenty-three are original.

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was applauded loud and long at the two concerts of his visit in 1787, and after the D major Symphony at the first of them, he could not appease the audience until he had improvised upon the piano for half an hour. At length a voice shouted the word *Figaro!* and Mozart, interrupting the phrase he had begun to play, captured all hearts by improvising variations from the air *"Non più andrai."*

Writing on January 15 to his friend Gottfried von Jacquin, Mozart related how a round of entertainment mostly connected with music-making was awaiting him. On the evening of his arrival, he went with Count Canal to the "Breitfeld Ball, where the flower of the Prague beauties assemble. You ought to have been there, my dear friend; I think I see you running, or rather limping, after all those pretty creatures, married and single. I neither danced nor flirted with any of them—the former because I was too tired, and the latter from my natural bashfulness. I saw, however, with the greatest pleasure, all these people flying about with such delight to the music of my *Figaro,* transformed into quadrilles and waltzes; for here nothing is talked of but *Figaro*, nothing played but *Figaro*, nothing whistled or sung but *Figaro*, no opera so crowded as *Figaro*, nothing but *Figaro*—very flattering to me, certainly."

Franz Niemetschek, a Bohemian who wrote a biography of Mozart in 1798, said of the concert of January 19: "The symphonies which he chose for this occasion are true masterpieces of instrumental composition, full of surprising transitions. They have a swift and fiery bearing, so that they at once tune the soul to the expectation of something superior. This is especially true of the great Symphony in D major, which is still a favorite of the Prague public, although it has been heard here nearly a hundred times."



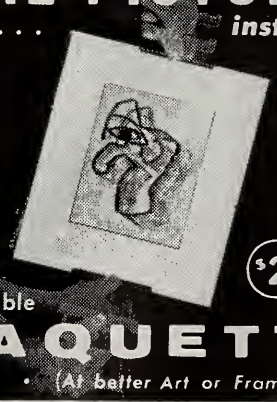
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Saturday Evening, July 3, at 8:00

ERICH LEINSDORF, *Conductor*

MOZART

Divertimento in B-flat major, for Strings and Two Horns, K. 287

Allegro
Theme with Variations; Andante grazioso
Menuetto
Adagio
Menuetto
Andante; Allegro molto

†Piano Concerto No. 8 in A major, K. 414

I. Allegro
II. Andante
III. Allegretto

Soloist: MALCOLM FRAGER

Intermission

Symphony No. 39, in E-flat major, K. 543

I. Adagio; Allegro
II. Andante
III. Menuetto; Trio
IV. Finale: Allegro

Mr. FRAGER plays the Steinway Piano

† First performance at the Festival concerts

Saturday Evening, July 3

DIVERTIMENTO No. 15 IN B-FLAT MAJOR, K. 287
WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart must have had a special fondness for the combination of strings and two horns, for he returned to this grouping in succeeding seasons, as shown by four works. The blend of tones is most happy, or at least becomes so with his special delicate handling. The horns are not treated melodically and seldom separately. Nevertheless it is always the horns which give the real touch of beauty to the ensemble. The principal violin is the virtuoso solo instrument in each work.

The Divertimento No. 15 was composed for the Countess Antonia Lodron, in Salzburg, in February, 1777. It is the most familiar today, and probably deserves the attention it gets, because of the sustained quality of all its six movements, and its depth of expressive detail. This one is outstanding in the beautiful thematic blend of horns and strings. Mozart may have made a special effort to please the Countess, who was a musician, and who is believed

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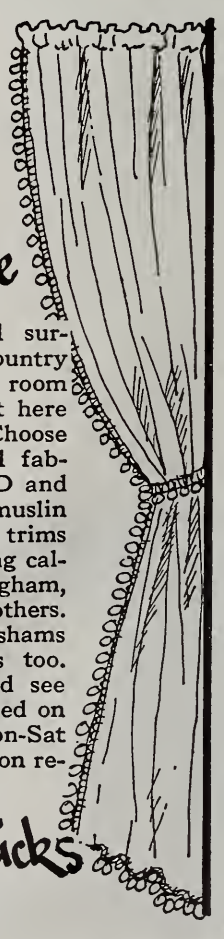
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to have been the hostess both when this one and the Divertimento of the previous year were performed. The Adagio, for strings only, is one of the finest of the divertimento slow movements and the theme with variations is rivaled only by the variations in the Serenade for thirteen winds (K. 361). The first violin (a solo quartet was used) has a virtuoso part. It introduces the finale with a recitative passage (later repeated) with a sense of serious anticipation, and then, surely as a joke, suddenly breaks into a final swift and carefree allegro, based upon a popular air of the Austrian Tyrol (*"D'Bäuerin hat d'Katz verloren"*), giving the principal violin plenty to do.

MOZART'S ENTERTAINMENT MUSIC

Commentators still break their heads trying to distinguish among Mozart's titles: Cassations, Divertimentos, Serenades. It is far simpler to consider Mozart's party music (*Unterhaltungsmusik*) as one category than to look for three workable definitions. The terms are often interchangeable. If Mozart had written his two early cassations (they imply sizable Salzburg functions) at a later date he would probably have called them serenades, somewhat comparable to the *Haffner* Serenade. The titles "divertimento" and "serenade" each apply to night music under a window or in a garden in the warm season,



in a ballroom or banquet hall in winter. Each includes works for strings alone, or winds alone, or mixed groups. Each consists of movements from four to ten, with elements from the symphony and the suite. The serenades were sometimes called *"Finalmusik,"* and (like the divertimentos) often opened and closed with a march, as if to start off a party and to bring it to a brilliant conclusion, yet a divertimento could call for a considerable orchestra with brass and drums, especially the earlier ones. K. 187 is labeled *"Tafelmusik oder Festmusik."* Usually the divertimentos call for a smaller group—a favorite one was a string quartet with two horns. The serenades when strings are involved are always in the convenient key of D major.

The music however named was obviously played at intervals through the evening. Mozart gives us examples of the custom in the "Table Music" which accompanies Don Giovanni's aristocratic repast at the end of the opera. An example of "night music" by gentle wind voices is heard in the Second Act of *Così fan tutte,* when the two suitors approach their ladies. This would probably have been called a serenade, but in divertimentos too a wind *"Harmonie"* was a favorite outdoor choice, sometimes joined with a string trio—or string quartet. When this happened the principal violin more or less took over, became a leading voice, and provided what was in effect the slow movement of a violin concerto. The wind players were given solo passages too, where talent permitted, and were usually treated as a concertante group. The type pattern is six movements—a more or less symphonic allegro and finale, and in between two slow movements and two minuets in alternation. The score is open, transparent, only occasionally leaning toward the intricacy of



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chamber music. For the most part, Mozart avoided a complex texture, used simple means to please his casual listeners, capturing their attention with his wit, attaining distinction with his sensitivity to balance and color, his lively and unfailing imagination.

Popular music in the eighteenth century did not have, as now, a separate category of composers. Mozart was called upon at any moment to provide any music whatsoever, from the most solemn Mass to the lightest stage entertainment; music for concerts, music for dancing. Music by the yard for social functions did not in the least bother him. He provided it with enthusiasm, for he was incapable of turning out music automatically. Taste, resource, skill, enthusiasm never lapsed. He neither wrote above the heads of his audience, nor did he demean his art. He knew the pulse of popularity, in the sense that Johann Strauss in another century, and Offenbach, and Tchaikovsky knew it. Often he gave his patrons not only surface charm, but undying beauty of detail which, even if they were more attentive than those at social gatherings are now, they must have missed altogether.

Mozart cheerfully wrote down to a society audience, but did it in such a way that the critic of today who would pass this music by is only revealing academic prejudice. To debase his talent to a job Mozart would have had to do what anyone else would have done—and usually does now in our commercial world—turned out listless, pattern music which would have perfectly well met the occasion—and died with it. This was simply not in his nature.

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PIANO CONCERTO IN A MAJOR, K. 414

The second of Mozart's three piano concertos composed for Vienna in the season 1782–1783, recalls the third of these concertos, played at the opening concert of this Festival. This concerto shows that Mozart's resource extended to variety as between three concertos as well as within them (the magnificent succession was always for him a subject for exploration). This concerto is conspicuous for the individual handling of its solo part, and the importance of the orchestra, which not only supports but can take over, interchange and swell to a climax. In a word, Mozart was more than usual at the time his lively self. The first theme of the orchestral exposition wins us and the second, announced softly (one should always watch for those gentle second themes) is entrancing. The two become the principal, but not the only subjects of the development. The harmonized theme of the Andante as stated by the piano might have been composed by the early Beethoven (indeed Mozart's piano concertos often point to Beethoven's indebtedness). Its extended pianissimo cadence is magic, and is to be developed later by the soloist through a movement which holds the hearer enthralled. The subject of the final rondo, Allegretto, is one of those sparkling, playful tunes of the kind to be found in the piano sonatas, and this is one of the best of them. Mozart never wrote in a more consistently cheerful A major.

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SYMPHONY No. 39, IN E-FLAT MAJOR, K. 543

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer—the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him other than the entries in his personal catalogue, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Mozart uses no oboes in his E-flat symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.



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BEETHOVEN — †Piano Concerto No. 1, in C major, *Op.* 15

I. Allegro con brio
II. Largo
III. Rondo: Allegro

Soloist: CLAUDE FRANK

Intermission

MOZART — Sinfonia Concertante for Violin and Viola, in E-flat, K. 364

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SYMPHONIA CONCERTANTE IN B-FLAT MAJOR (FOR OBOE, BASSOON, VIOLIN AND VIOLONCELLO), *Op.* 84

By FRANZ JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

Composed in 1792, this Symphonia Concertante was first performed in London, March 9 of that year.

Six symphonies for each of Haydn's two visits to London, however prodigious a contribution, were not the sum of the music he wrote for the English. There was the opera *Orfeo ed Eurydice,* not performed and only recently brought to light. During his first visit of eighteen months (between January 2, 1791 and June 22, 1792), he found time to write a "symphonia concertante" to bring forward certain talents in Salomon's orchestra, in particular Johann Peter Salomon himself, as leader of the violins (nor is Salomon slighted in the score). Haydn conducted it at the fourth concert on March 9th with Salomon, Menel, Harrington and Holmes as the soloists, repeated the performance in the following week and again at a concert for his own benefit on May 3rd.

Haydn follows the old concerto grosso style, combining and alternating the two groups, the tutti and the concertino of four instruments. The small group plays for the most part as a quartet, a high string and wind instrument balancing a low string and wind instrument. While, according to quartet procedure, the single voices are heard in turn, there is little opportunity until the Finale for each instrument to exploit its individual character. This is true even in the thirty-five measures for the concertino unaccompanied which take the place of a cadenza before the close of the first movement. In the Andante, the solo voices within the quartet, lightly supported by the orchestra, take the melodic burden. The tutti set the pace of the lively Finale, whereupon the solo violin, after two brief interrupting recitatives (adagio), becomes the leading voice. The two wind instruments and then the cello have their innings before the concerted close.

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PIANO CONCERTO No. 1 IN C MAJOR, *Op.* 15

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1797, this Concerto had its first performance in Prague in 1798. It was published in 1801 and dedicated to the Princess Odescalcchi, née Keglevics.

The Concerto in C major is the second in order of composition, the one in B-flat major having been composed in 1794. Nothing Beethoven wrote is closer to Mozart than these two concertos. What Mozart had done in matching the two mediums must have held the destined successor in a sort of reverential awe But it was not the awe of constraint. The concertos tell, rather, of whole-hearted acceptance, warm idealization. In the two concertos Mozart's custom of a long orchestral exposition is closely imitated. The delayed entrance of the soloist is similarly effective as a free, pliable, individual voice—a device as dramatic as the first entrance of the principal actor in a play after dialogue to whip up suspense. Listening to this orchestra exposition, one can almost build up an illusion that it is Mozart indeed. Yet there are signs, and as the movement progresses the signs multiply: characteristic rising scales, twists of modulation. But there is another change—more pervasive, and more intimate. Beethoven's instruments begin to sing as Mozart's had; but in the very act of imitation the degree of incandescence is raised, the line broadened. This is particularly true of the C major Concerto, which reaches a greater point of glow than the one in B-flat. The orchestra is freer, as in the *Largo*, where the second strain (given to the orchestra and designed for it) finds an impassioned pulse. The horns are used already with a special sense in this Concerto, and in the slow movement the clarinet stands out as it had not before. The orchestra is not yet liberated, but it is perceptibly finding itself. The Concerto is forward- as well as backward-looking, tapping at the door of happy discoveries to come and bringing to pass even the fulfillment of formal expectations the spell of the poet, Beethoven.

The rondo is built upon a theme in delightful irregularity of phrase, first set forth in a light staccato by the piano. A second theme, in the dominant key, given out by the strings, has been identified with the Austrian folksong *"In Mantua in Banden der treue Hofer sass."* But the first theme holds the rudder, rondo fashion. Theme and episodes are carried out in the usual give and take of solo and *tutti*.

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MOZART AND THE SYMPHONY

Because Mozart wrote his first symphony at the age of eight and his last three (including the G minor) in 1788, three years before his death, and because he wrote thirty-eight accredited symphonies* at fairly well-spaced intervals through his life, they are an especially illuminating record of his growth as an artist. At the same time they demonstrate the development of the symphony as such, from an insignificant to an all-dominating orchestral form. In this development, he may have been spurred by Haydn's Paris symphonies of the 1780's. Mozart grew with the form and the form grew with him from small beginnings to prodigious ends. Except for the string quartets and the piano concertos, both of which forms he developed mostly through his later, his Vienna years, there has hardly been such a notable instance of gradual musical evolution before or since.

The extent of Mozart's progress upon this road is strikingly seen by a direct comparison of the First Symphony and the famous last three. The great G minor Symphony, when set beside the First, is hardly recognizable as by the same composer, even allowing for the growth from a child to a man. The greater length of the late Symphony, which means principally that it was more fully developed, is but one of many fundamental differences. The opening theme of the First, like those that immediately followed, bespeaks at once a different function. It is brief and four-square, a distinct entity, quite separable from the context, useful but of limited workability. The theme which opens the G minor Symphony on this program is quite another story. It becomes a close part of the texture of the whole first movement, subtle, fluent, self-renewing and self-multiplying, a new precedent and a hint for the Beethoven who was to compose a Fifth Symphony in C minor with just this sort of integral opening theme.

The small boy who addressed a London audience with his First Symphony had simply to catch their attention with a bright, proclamatory theme, and proceed to hold them with his wit. The G minor Symphony needed no such

* The final ("Jupiter") Symphony attained the number, 41, because Nos. 2 and 3 had been copies he had made for study; No. 37 was discovered to be by his friend Michael Haydn. The introduction only was Mozart's.

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device. Let us suppose that the mature artist was none too concerned with his audience (when he composed this one he had not even a prospective audience to bother about), but poured out, even from the first bar, music in a mood of magical elevation, a mood of personal, almost reckless G minor violence which would hardly have met the expectations of a Viennese audience of 1788. (When this Symphony was performed after his death, it puzzled and displeased conventional critics.)

It would certainly have bewildered, and even more displeased a London audience of 1764, if Mozart or anyone else at the time had been able to turn out anything remotely similar. What was then called a "symphony" was a short piece in three parts, often connected, the whole lightly regarded as useful for momentary diversion. The models which fell to the boy Mozart to copy were simply overtures, and usually bore that title. The word *sinfonia* gave them no special dignity, for the *sinfonia* was nothing else than the overture to an Italian *opera buffa*. Mozart used four of his so-called symphonies as overtures to his early stage works. An "overture" became the customary opening for a concert, serving to introduce more important matters to come—concertos, arias and the like. It set the mood for a social function, exuding ceremony and light, gentlemanly grace. Anything so serious as an adagio with genuine feeling or so complex as real development or fugato would have been looked upon as worse than bad taste—actually a bore.



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Mozart and Haydn were the true leaders in bringing the symphony to the point where, by 1788, it was at the very center of concert importance, three times the length of the early "overture," and many times its measure in subtlety and emotional range. Mozart's last three were the crown of orchestral development in their century. Mozart would have credited Haydn as his colleague in the symphonic pursuit with a large part of this development, and Haydn would have freely and warmly admitted his indebtedness to Mozart—that is, if either of them had been asked. Both are to be credited with overcoming a considerable audience impermeability by the sheer persuasion of their abundant genius.

There is a striking difference, however, in the progress of each composer in the symphonic cause. The bulk and chronology of the symphonies of each shows vividly how Haydn was favored by circumstance. The total count is not the true measure—Haydn wrote over twice as many because he had many more years at his disposal and more occasions for which to provide them. Haydn spent the greater part of his long life, and Mozart the greater part of his short life, furnishing convenient "overtures" to fill in at concert performances. Thus they each wrote the bulk of their symphonies. Only in the 1780's did each come to the point of enlarging, broadening, intensifying the symphony into the primary orchestral form. Haydn wrote his beautiful symphonies for Paris and made his fame with them in those years. He later added his magnificent twelve for London, but by then Mozart was out of the running. He had died before the first of them was written.

Mozart was far less fortunate than Haydn, for in Vienna there was little or no demand for symphonies for him in the new and larger sense. Through the ten Vienna years that public was simply not interested, and did not require as many as one. A Salzburg symphony that happened to be on hand would do. He wrote the last great five for other uses. A bid came from Linz and one from Prague, and later he was moved to compose his final three without any bid at all. With what a brace of symphonies he might have matched Haydn's dozen if he had lived a little longer! Mozart had occasion to compose only eight symphonies, beginning with No. 33 in B-flat major, of 1779, which can

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be considered as in the full maturity of the form, and comparable in that sense to Haydn's last twenty. With Mozart the point of maturity in his symphonies came far later than it had in his piano concertos for the simple reason that his audiences, even his Vienna audiences, gave their real attention only to piano concertos in full regalia. Vienna, then, is to be thanked for the profusion of great concertos and blamed for the paucity of great symphonies.

This does not mean that the earlier symphonies are lacking in interest, musical significance, many surpassing beauties. Mozart turned them out with fair regularity through all of his traveling years, when he never entered a city or visited a court without at least one in readiness for a concert. Mozart knew what was expected of him and provided accordingly. He was not the kind to reform audiences or chafe at their obtuseness. It was not because he was more at home with the piano that his concertos matured much earlier than his symphonies. It was because his patrons looked upon him expectantly as a phenomenal pianist, and as a composer only incidentally. The players he was given to deal with were limited in number and organized mostly for purposes of accompaniment. Not until Mannheim did he encounter an orchestra of independent importance. The stimulation of listening in Mannheim added to the stimulation of Haydn and the stimulation of a first-rate orchestra to work with resulted in the "Paris" Symphony of 1778, not the most deeply felt he had composed, but his most deft product of craftsmanship by that time.

The symphonies until then are anything but negligible. They are a barometer of Mozart's musical growth. Even in the earliest, the formula of gallantry is often transformed into natural boyish exuberance. There are fresh thoughts in each; some abound with fascinating forerunners of the Mozart to come. Increasingly, he applies sleight-of-hand in the way of modulations, sudden fancies, dramatic incursions. Mozart was incapable of dry formality. In their course, the symphonies attain smoothness, amplitude, variety. They sometimes forget ceremony and become personal in mood, as when he plunged into the minor. He could provide easy charm in an allegretto, pretty sentiment in an andantino, according to formula, but he could also unexpectedly reveal his heart.

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SINFONIA CONCERTANTE (*KONZERTANTE SINFONIE*) FOR VIOLIN AND VIOLA, IN E-FLAT, K. 364

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Nothing is positively known about the circumstances of this work. The autograph is lost. The music bears eloquent witness that Mozart in Salzburg in 1779, lately returned from Mannheim and Paris, was newly aware of instrumental virtuosity to be exploited to his own rich purposes, although such instruments as the clarinet were not then at his command. It is conjectured that, having recently cultivated the viola in preference to the violin, he may have intended this nobly expressive part for his own use. He wrote the part a half tone lower (D instead of E-flat) so that the player, by tuning his instrument a half tone up, would give it brightness and body as against the accompanying viola section (this device is no longer used). His aptitude in making the violin and viola happy partners was to be confirmed in the two unaccompanied duos (K. 423, 424) which Mozart wrote as a favor for Michael Haydn in 1783 at Salzburg, generously allowing him to call them his own. In this Concertante the supporting orchestra adds immensely to the stirring message of the two paired, interlocking, or complementary voices.

The long orchestral exposition before the two soloists enter independently indeed justifies the symphonic character of the title. Their entrance on a high sustained E-flat is at once commanding, a dominating position which is never to lapse. The two play in unison, thirds, or alternation, often not in exact echo. The cadenzas are carefully provided with equal apportionment. The Andante, in C minor, is the outstanding movement, for it has a pathetic utterance more like the nineteenth century than any other slow movements he had written. The soloists are more subtly, more variously matched than in the first movement. The violin first sings the long two-phrased melody, and yields to the viola, which repeats it with striking effect in the intensity of the dark register. The melody in development becomes a song inconceivable by any voices other than these. The final Presto sweeps gloomy sobriety aside with the gay return of E-flat.

A NEW APPROACH

By ERICH LEINSDORF

Mr. Leinsdorf has divulged his plans for the 1965 season of the Berkshire Music Center in an interview which is here quoted in part.

During my third summer as Director of the Berkshire Music Center I have suggested a new approach to our task. At the time of my appointment Mr. Cabot, the President of our Trustees, conveyed to me that he expected a fresh and unprejudiced search for best results. During the twenty-five years since the Center was first opened the entire educational system of the United States has experienced jolts, upsets, and reorientation. I am convinced that the entire field of higher education will gradually arrive at the formula that

concentrated study by qualified young minds is so essential to our society that such study must be considered employment *per se*, and must be paid like any regular job. What we are starting at Tanglewood this summer—on a modest scale due to our limited funds—is this very concept.

To our new Performance Department a maximum of one hundred instrumentalists, singers and composers will be admitted. Each of these young musicians will be awarded a fellowship stipend enabling him to devote his summer exclusively to his art without monetary pursuit. The program will include all the performing groups on a new post-graduate level, as well as lectures and discussions and an amalgamation of the contemporary music program into the regular course, including the entire expanse of music in every member's studies.

You might say that we live in a time when the musical profession and the musical public have two sets of values and standards, esthetically, emotionally and intellectually. I would even say philosophically. On one side are the composers, performers, and critics; on the other side is the ever-increasing audience, the unprecedented expansion of music as a spectator art, and the rapid increase of popular interest in composition and performance. For the period of transition in which we live it is useful to our musical culture to train what I should like to call *cadres* of well-informed and sophisticated music teachers, music administrators, people who conduct music appreciation courses, and amateurs.

The Tanglewood Institute offers to musical laymen, teachers and non-performing musicians, a milieu of performances of the highest quality, in addition to a series of specialized seminars. Those who work in the larger field of school and amateur music will find here guidance, stimulation and new ideas. I believe that the Tanglewood Institute can give a great deal to all those people who are interested in the present state of music, whether they want to enjoy the contemporary style more or find stronger arguments for their instinctive conservatism, or to guide others toward one or both of these objectives, or to find a bridge between the composer and the audience.

I have great hope and confidence that these two parts of the Berkshire Music Center, the Performance Department and the Tanglewood Institute, can make a singularly significant contribution to our music world. We are part of a huge population and education explosion. We try to cope with unprecedented growth, demand for more education, for more art, more books, more music. It is bewildering. My main concern is that the word *more* should never replace the word *better*. Thus I am not looking for more concerts and more students, but for better concerts and better students. Yet our whole civilization imperatively asks us to do more. To combine the *more* with the *better* is the big task which needs to be tackled, and we at the Berkshire Music Center are making every effort, I hope with sufficient equipment of heart and mind, to contribute something very useful and important to music in the 60's and 70's of this century.



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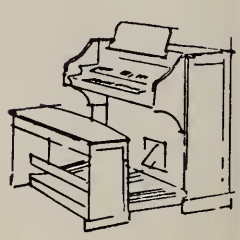












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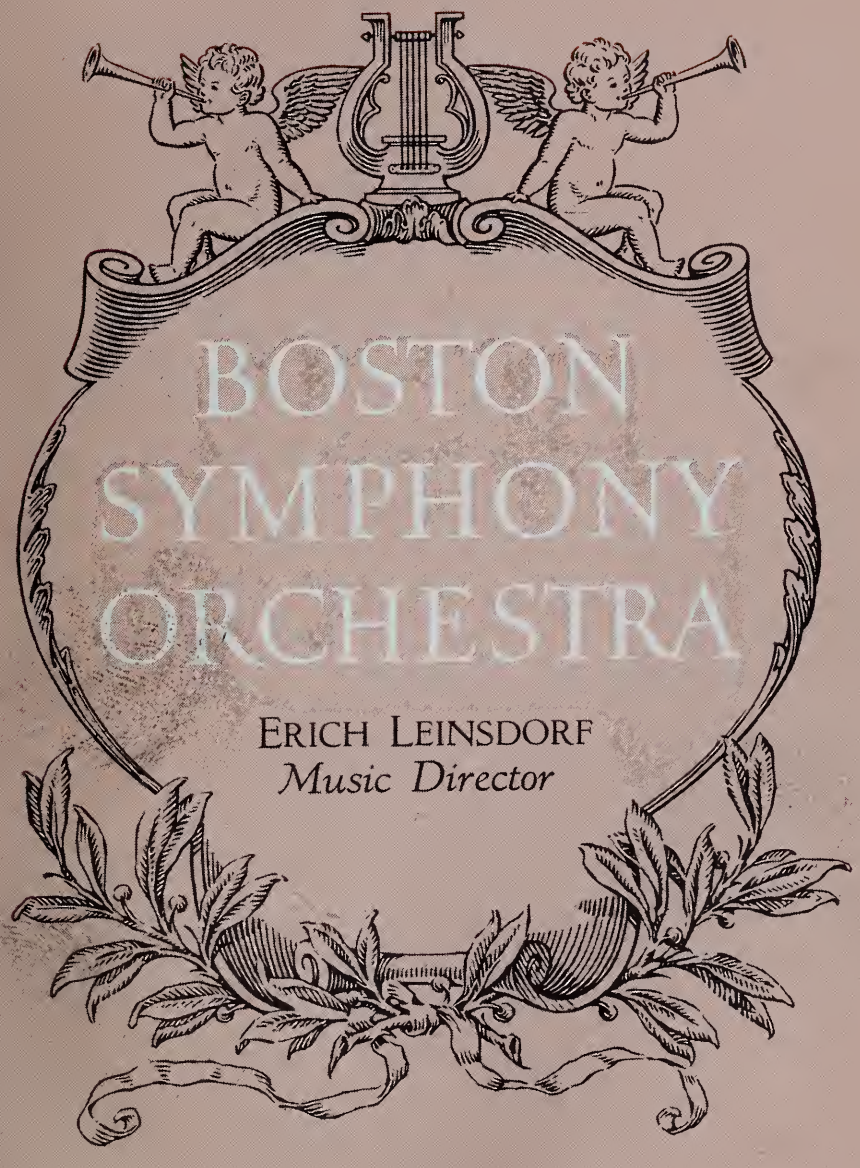
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SECOND WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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THE SOLOISTS

THEODORE LETTVIN was born in Chicago. Showing early talent, he played with the Chicago Orchestra at the age of twelve. At fifteen he entered the Curtis Institute of Music, where he studied with Horszowski and Serkin. Since war service in the Navy, he has followed a busy and successful career touring the United States, Europe and Africa. Recognition has come from the Queen Elizabeth of Belgium Piano Competition, the Naumburg and Michaels Memorial Awards. Mr. Lettvin has had conducting experience as apprentice to William Steinberg in Buffalo and in Pittsburgh.

JULES ESKIN joined this Orchestra as principal cellist in the present season. Mr. Eskin became the principal cellist of the Cleveland Orchestra in 1961. He was born in Philadelphia and has also been a former student at the Curtis Institute where he studied with Leonard Rose, and is a Music Center alumnus. He has played annually in the Casals Festival Orchestra in Puerto Rico.

VITYA VRONSKY and VICTOR BABIN were both born in Russia, but it was as fellow students under Schnabel in Berlin that they first met. They were married and came to America, where in 1937 they made their debut in New York. They now make their home in Cleveland, where Mr. Babin is the Director of the Cleveland Institute. He is on the faculty of the Berkshire Music Center.

VERONICA TYLER has sung with the New York City Opera, the American Opera Society, the New York City Light Opera Company, the New York Philharmonic Concerts. She has attended the Berkshire Music Center, the Juilliard School and previously the Peabody Conservatory, having been born in Baltimore. She has received a number of scholarships and other awards.

BEVERLY WOLFF has had considerable operatic experience and success, notably in the opera companies of San Francisco, Washington and New York (the New York City Opera). She was once in the Opera Department of the Berkshire Music Center.

CHARLES BRESSLER is familiar to Boston Symphony Orchestra audiences both here and in Boston. Born in Kingston, Pennsylvania, he attended the Juil-

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Friday Evening, July 9, at 8:00

ERICH LEINSDORF, *Conductor*

BACH Concerto in D minor for Two Violins and String Orchestra

I. Vivace
II. Largo ma non tanto
III. Allegro

Soloists: JOSEPH SILVERSTEIN, ALFRED KRIPS

HAYDN †Concerto for Cello, in C major

I. Allegro
II. Adagio
III. Allegro

Soloist: JULES ESKIN

BEETHOVEN †Rondo in B-flat major, for Piano and Orchestra

Soloist: THEODORE LETTVIN

Intermission

BEETHOVEN †Piano Concerto No. 2, in B-flat major, *Op.* 19

I. Allegro con brio
II. Adagio
III. Rondo: Molto allegro

Soloist: THEODORE LETTVIN

MOZART Symphony in D major, No. 35, "Haffner," K. 385

I. Allegro con spirito
II. Andante
III. Menuetto
IV. Presto

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liard School. His many engagements, here and abroad, show his versatility in concerts ranging from the Baroque to the music of today.

THOMAS PAUL, a Californian, is a graduate of the Juilliard School. His long engagements with the New York City Opera have been supplemented by appearances with the principal orchestras, including this one.

JOSEPH SILVERSTEIN and ALFRED KRIPS are the Concertmaster and Assistant Concertmaster, DORIOT ANTHONY DWYER and JAMES PAPPOUTSAKIS are the first and second flute players of the Orchestra.

C. D. JACKSON

The concert of July 10 is dedicated to the memory of Charles Douglas Jackson. C. D. Jackson, as he was generally known, was a highly valued Trustee of the Boston Symphony Orchestra until his death last September. He served the Orchestra from 1950, with the exception of the season 1953–54 when he was called to the United States Delegation of the United Nations General Assembly.

Mr. Jackson was helpful to the Orchestra in many ways, notably in its several foreign tours. He had his summer home in Lenox, and was active in connection with the Berkshire Festival. His career has been manifold, involving publication in addition to diplomacy as a public service. He was associated with *Time* since 1931, and has been active in the production of that magazine and its associates *Life* and *Fortune*, with interruptions caused by his duties in Washington.

Mr. Jackson served his country under the last four administrations and was sent on many diplomatic missions abroad. Devoted to the arts, he served on several boards including, besides this Orchestra, Lincoln Center for the Performing Arts, the Metropolitan Opera Company and the Carnegie Corporation in New York.



Program Notes

Friday Evening, July 9

CONCERTO FOR TWO VIOLINS AND ORCHESTRA IN D MINOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

To the discomfiture of the Bach purists who steadfastly oppose transcriptions, Bach himself seems to have had no hesitation about transposing his violin concertos for clavier when it suited his purposes.

The two surviving concertos for a single violin and orchestra, in A minor and E major, were transformed into clavier concertos in G minor and D major respectively. It is a matter for astonishment for those who know the Concerto in D minor for Two Violins, with its duet of melody sustained and interwoven in the slow movement, that this work appears also as a concerto for two pianos in C minor. The Fourth Brandenburg Concerto in G major for violins and two flutes with strings also exists as a clavier concerto in F major. Since half of the concertos for violins may have been lost as that part of the heritage of Bach's music which went to his son Wilhelm Friedemann, it is conjectural whether the piano concertos in F minor and D minor also may

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have existed as violin concertos. It is supposed that in all these cases the version for violin was the original one. Philip Spitta combats the theory that the transformation was a matter of idle convenience on Bach's part. He writes, "This is an assumption utterly contrary to Bach's character and is disproved by the large number of these rearrangements. No doubt he felt that the style of his violin concertos was so much molded by his clavier style that their true nature could be fully brought out only in the shape of clavier concertos. It cannot be denied that many details and notably the *cantabile* passages lose in effect in the clavier arrangements, but as a whole we must regard them as new and higher developments rather than arrangements."

Sir Hubert Parry has commented on the slow movements of Bach's concertos of the Cöthen period: "The great fascination which such movements exercise over people who are not essentially musical (and also for those who are musical as well as poetical) lies in the fact that the form is psychological rather than essentially musical. The form is of the spirit rather than the letter. Bach spent a great part of his life feeling his way in this direction, and never till his last days quite made up his mind whether the usual mechanical view of form (the view based on distribution of keys and themes) or the view which puts the psychological scheme in the forefront was the right one. . . . In the well-known Concerto in D minor for Two Violins and Orchestra, the slow movement is by a very long way the most attractive

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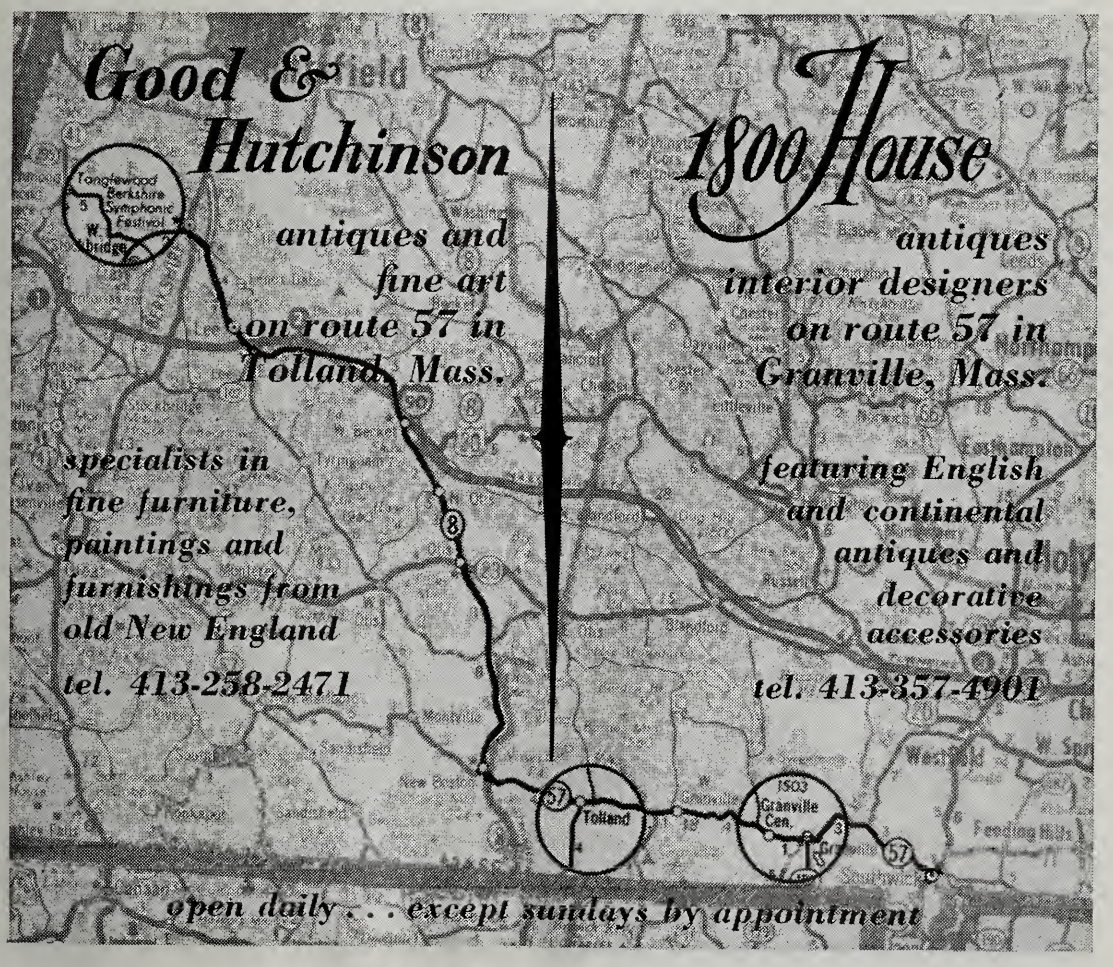
feature of the work. It is quite possible that it stands absolutely in the front rank of all Bach's movements, whose reason of existence is pure beautiful melody. But in this case the psychological element is not so much in evidence. Bach's mind was not in this case moved by the possibilities of such a contrast as that between the basses and the solo violin in the other concertos, but by the æsthetical possibilities of alternation between two solo violins, in which the cue would not be so much in opposition or contrast, but in sisterly discourse. . . . In making use of the qualities of the two solo violins, ample material was supplied for the development of the whole movement, and consequently the orchestra comes to occupy a very subordinate and insignificant position, mainly contenting itself with supplying the harmonies and indicating the rhythmic pulse."

CONCERTO IN C MAJOR, FOR CELLO

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

This Concerto was discovered in Prague in 1961, where it was brought to the light of performance on May 19, 1962, by the Czechoslovak Radio Orchestra, with Miloš Sádlo as soloist. It was performed in New York by the



Festival Orchestra under Thomas Dunn, with Janos Starker as soloist, on October 7, 1964.

There can be no serious doubt about the authenticity of the music. The manuscript is a copy, found in the Radenén Library of the National Museum in Prague, and had belonged to the collection of Count Kolowrat, who had maintained an orchestra in that city in Haydn's time, and who had in his library about thirty cello concertos copied for use in performance. This one not only bears the name of Haydn; it corresponds to a thematic listing by Haydn himself in his *Entwurf Katalog,* edited by Professor Larsen, and also appears in the catalogue drawn up by Haydn's copyist, Joseph Elssler, Jr. The thematic catalogue compiled by the modern authority Anthony van Hoboken in 1937 lists this Concerto with its incipit (*Gruppe VII b-1*) as probably one of two there described as missing. Mr. Hoboken then believed that the work, which of course he had not seen, was composed "before 1780" and added a question mark to the figure (the famous D major Concerto is dated 1783). Opinion puts the newly found score as probably in the seventeen sixties. It may have been composed for the cellist Joseph Weigl, who was in the Esterhazy orchestra from 1761 to 1769. The Concerto is in the classical concerto tradition, with the first and last movements in the sonata form with full development sections. Cadenzas are written (inserted?) into the opening movement and the Adagio in the recently discovered manuscript copy.

The cadenza in the first movement was written by Martin Hoherman.



RONDO IN B-FLAT MAJOR, FOR PIANO AND ORCHESTRA

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

The manuscript of this score without an opus number (it was published in 1829) is in the possession of the *Gesellschaft der Musikfreunde* in Vienna. Eusebius Mandyczewski, who was for many years the archivist of that venerable Society, gave his opinion (not unsupported) in 1900 that this may have been a sketch for the final rondo of the Piano Concerto in the same key (which follows on this program). This would date the separate Rondo as not later than 1794-1795 (the B-flat Concerto having been the first in order of composition though published as No. 2). If this is so, the Rondo would have been an abandoned sketch, for it was left incomplete, and the sketches for the three movements of Concerto No. 2 as ultimately published, according to Nottebohm, appear in the sketchbooks as having been worked upon simultaneously. There is an andante section in E-flat with a short cadenza leading back to the *tempo primo,* and a cadenza, so labelled, before the close.

The score has been filled out by Theodore Lettvin.

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PIANO CONCERTO No. 2 IN B-FLAT MAJOR, *Op.* 19

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Published at the end of 1801, this Concerto may have been composed several years earlier. Nottebohm considers that this may have been the Concerto which Beethoven played, according to an announcement, in Vienna on May 29, 1795.

An incident in the life of Beethoven was once told by the widow of John Cramer, a celebrated pianist and friend to A. W. Thayer who included it in his famous biography of the great composer. Beethoven and Cramer came unexpectedly upon a performance of Mozart's Piano Concerto in C minor (K. 491) at an Augarten Concert in Vienna. "Beethoven suddenly stood still and drawing his companion's attention to the exceedingly simple but equally beautiful modulative changes first introduced towards the end of the piece, exclaimed: 'Cramer, Cramer! We shall never be able to do anything like that!' As the theme was repeated and wrought up to a climax, Beethoven swaying his body to and fro marked the time and in every possible manner manifested a delight rising to enthusiasm."

This anecdote is not dated, but it must refer to the turn of the century when Beethoven still had his hearing, at which time he had composed his first two concertos, and these two concertos are an even more eloquent confirmation of his indebtedness to Mozart in this department of his art. In these two he



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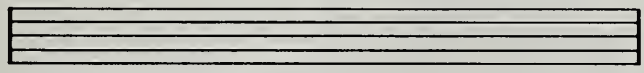
retains much of the transparent ensemble, the fine balance between soloist and orchestra, where each sets off the other. The "gallant" style of the 18th century survives in these two and was soon to be superseded as the first signs of the true leonine character of the maturer Beethoven would appear in the Third Concerto in C minor.

At this time Beethoven was still hesitant to commit himself to publication, partly perhaps because he wished to keep the use of the concertos to himself, but also because he had not yet stepped forward into the public view as an orchestral composer. He was then known almost exclusively as a pianist and as a composer of piano sonatas and trios or other chamber combinations. The First Symphony, the six String Quartets of Opus 18, and the two Piano Concertos all appeared in publication in the year 1801, and these were undoubtedly the accumulation of several years. The B-flat Concerto preceded the C major in order of composition and was therefore actually the First.

SYMPHONY IN D MAJOR, No. 35 ("HAFFNER"), K. 385

In 1782, needing a popular symphony for Vienna, Mozart asked his father to send back four of the movements (including only one of the minuets) of the second serenade he had written for Haffner in Salzburg, which would pass perfectly well as a symphony. It was when he received the manu-

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script in the post that he was surprised to find that he had forgotten "every note of it," a remarkable evidence that he could toss off timeless music even in a state of harassment with other matters. He liked his forgotten child on second acquaintance, added clarinet and flute parts, and felt that it would "go well." And so it did—it was loudly applauded in Vienna, and repeated. He had remarked to his father that the first movement should "strike real fire," and that the last should go "as quickly as possible." What he meant was that the first movement had the *"recht feurig"* grandiloquence to suit a big party—its opening broad proclamation and the quieter notes in march rhythm which complete the phrase furnish most of the movements. The presto was wit through speed. *"So geschwind als es möglich ist"* meant as fast as the Salzburg basses could manage its running figure. This is party music. The minuet has the old elegance, the slow andante has "grazioso" qualities in dotted rhythms. Mozart could at any time write to catch the lay ear. Yet this Symphony has a right to its title and does not deserve to be condescended to as it sometimes has. It is a true product of the Mozart of 1782. It is really symphonic, it turns up a profusion of happy musical thoughts. It is fully worthy of the composer of *Die Entführung*.

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July 16 • 8:30 p.m.

Soloist: SCHWARTZ, Viola; Conductor: MEIER

Eccles . . . Sonata for Viola and Piano
Browne Trio for Solo Viola
Beethoven . . Trio in E-flat major, Op. 70, No. 2, for Piano, Violin and Cello
Mozart Overture to "Abduction from the Seraglio"
Bloch . . . Suite for Viola and Orchestra

July 23 • 8:30 p.m.

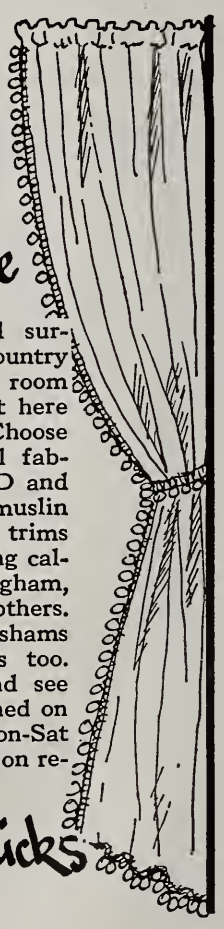
Soloist: WILSON; Conductor: MEIER

Mozart . String Quartet in D minor, K. 421
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GLUCK — †"Orpheus and Eurydice," Act II, Scene 2 (The Elysian Fields)

Ballets: Lento, dolcissimo; Lento (Solo flute, DORIOT ANTHONY DWYER); Dolce
Aria of Eurydice with Chorus (Grazioso)
Aria of Orpheus (Andante)
Chorus (Andantino)

Orpheus: BEVERLY WOLFF
Eurydice: VERONICA TYLER

MOZART — Concerto in E-flat major, for Two Pianos and Orchestra, K. 365

I. Allegro
II. Andante
III. Rondo: Allegro

Soloists: VITYA VRONSKY and VICTOR BABIN

Intermission

BACH — †Cantata 140, "Wachet auf, ruft uns die Stimme"

1. Chorale
2. Recitative (Tenor)
3. Aria (Soprano and Bass)
4. Chorale (Tenor)
5. Recitative (Bass)
6 Aria (Soprano and Bass)
7. Chorale

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† First performance at the Festival concerts

Organ continuo by PAUL CALLAWAY

Saturday Evening, July 10

ORPHÉE ET EURYDICE (ORFEO ED EURIDICE), ACT II, SCENE 2 (ELYSIUM), *Paris version*

By CHRISTOPHER WILLIBALD GLUCK

Born in Erasbach, near Weidenwang, July 2, 1714; died in Vienna, November 15, 1787

Having composed his *Orfeo ed Euridice* for Vienna in 1762, Gluck revised his score for a production in Paris in 1774, the Italian text of Calzabigi translated into French by Pierre-Louis Moline. The composer made additions, changes in the recitatives and orchestration which show that his art had matured through the passage of twelve years. Yet some of these changes were made in compliance with French taste and were not an unqualified improvement. The part of Orfeo had been written for an alto castrato, and was so sung by Guadagni in Vienna.* To engage a castrato for Paris was ruled out, for in the reign of Gluck's patron, Marie Antoinette, the use of altered male singers was frowned upon in France. Consequently the part was re-written for the unsuitable tessitura of a counter tenor voice. It was Berlioz, the prime Gluck enthusiast of the next century, who insisted upon restoring the original range of the part for the legitimate contralto, Pauline Viardot. We can imagine only from hearsay what the other-worldly effect of a male alto voice would be. Gluck would not have conceived Orpheus for the usual prima donna, nor for the operatic tenor, the type who even then protested his passion in an all too earthly style. The part was a true Greek idealization, the deification of love, pure, superhuman, transcendent, an apostrophe to nature echoed by nature itself.

Alfred Einstein compares the original Italian with the later French version in his invaluable book on Gluck: "Wonderful as the orchestration of 1762 is, the experience of another twelve years led to new strokes of genius. . . . He gave Cupid a superfluous aria in the first act; but the scene at the

* It was Gaetano Guadagni for whom Handel was moved to set two numbers for his *Messiah* in London.



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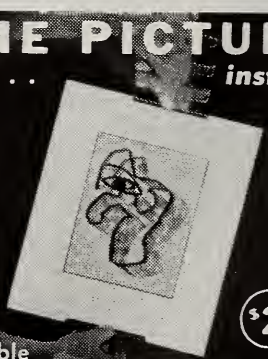
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gates of Hades and that in Elysium are vastly superior in breadth and abundance in the Paris version, by reason of the additions, as transitional music, of the dance of the Furies from *Don Juan,* the new orientation of the tonality towards D minor, and a song of Eurydice with choral refrains of the most lovely melodic invention. Anyone who wishes to stage *Orfeo ed Euridice* nowadays should not keep wholly to the Vienna or to the Paris version, but will have to attempt to fashion the ideal form of the work out of both."*

The axiom that "opera is the enemy of drama" is instanced by the second act of *Orpheus.* In both scenes (in Hades and in Elysium) the music completely takes over. On the stage it is rhythmically realized by the dancing, but precludes any dramatic action. In Hades the music alone develops the spell of Orpheus over the Furies in his search for his love; in Elysium, the beatific mood continues to enthrall. Dramatically it is static, musically it sustains a complete captivation of the senses.

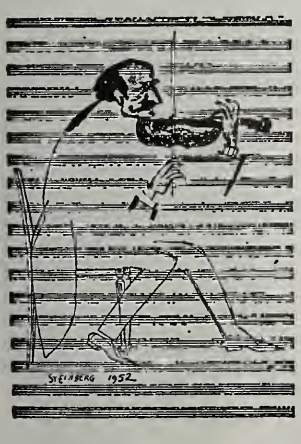
Even so, the Second Act is the dramatic peak of the Opera, for here Orpheus penetrates the Underworld in his desperate quest of his Eurydice, and gradually subdues by the commanding persuasion of his strophic song the denial of the furies, at first violent but at last softened into submission.

The Second Scene (here performed) shows us, directly after the frenzied dancing of the furies, the blissfully peaceful realm of Elysium. The ballets by the blessed spirits are in complete contrast with what has immediately preceded. No such sudden and complete contrast of moods had until then ever been conceived on the musical stage.

Eurydice is seen among the blessed spirits. Her song, tranquil and undulating, is in three lines, each echoed by the chorus:

Cet asile aimable et tranquille par le bonheur est habité
C'est le riant séjour de la félicité.
Nul objet ici n'enflamme l'âme, une douce ivresse
Laisse un calme heureux dans tous les sens;
Et la sombre tristesse cesse dans ces lieux innocents.

* In the scene here performed, the Paris version is chosen as definitely superior.



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At the close the blessed spirits with Eurydice disappear. Orpheus enters and is struck with wonder at the heavenly scene. He sings an air in the same vein to an undulating accompaniment in which the sounds of nature overlay the atmosphere of peace. There is an orchestral echo to each strophe.

Quel nouveau ciel pare ces lieux!
Un jour plus doux s'offre à mes yeux.
Quels sons harmonieux!
J'entends retentir ce bocage
Du ramage des oiseaux,
Du murmure des ruisseaux
Et des soupirs de zéphire.
On goûte en ce séjour un éternel repos.
Mais le calme qu'on y respire ne saurait adoucir mes maux.
O toi, doux objet de ma flamme,
Toi seule y peux calmer le trouble de mon âme.
Tes accents tendres et touchants,
Tes regards séduisants,
Ton doux sourire
Sont les seuls biens que je désire.

In the final chorus, Eurydice is brought in. But Orpheus looks away. He has been warned by the boy God Amor in the First Act that he must never meet her gaze before she is restored to the world. If he does she will be lost to him. As the Act closes Orpheus has not yet yielded to that tragic glance. The lovers are seen hand in hand.

The final chorus:

Viens dans de séjour paisible, époux tendre, amant sensible, viens bannir tes justes regrets.
Euridice va parraître, Euridice va renaître avec de nouveaux attraits.

At the very beginning of opera, poets and musicians of Florence, straining toward hyperbole, eager to revive and perpetuate the poetry of Greece,



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were drawn first of all to the myth of the son of Apollo whose song could move all nature—even the spirits of the afterworld. Peri's *L'Euridice* and Caccini's treatment of the same subject were performed in the Pitti Palace in 1600, Monteverdi's *La Favola d'Orfeo* at Mantua in 1607. There have been countless further settings. When Gluck composed *Orfeo ed Euridice* in Vienna a century and a half later, he lifted to its utmost musical and theatrical expression the heartbreaking tale of the effort of Orpheus to win back his wife from death. The *Opera seria* was in its last flush of court favor. The legends of the ancient Greeks would soon be on the wane as likely subjects for opera. Gluck's *Orfeo* alone among these has held the stage by its irresistible combination of a classical simplicity and an evocation of a tragic mood expressive and finely colored. Gluck's tale of the Greek lovers survives in many versions, in many languages, in ballet form, in concert form, after other attempts, including various parodies, have come and gone.

Orfeo ed Euridice made its landmark in history through a combination of circumstances. It was Gluck's first "reform" opera, so-called, and his first in collaboration with Raniero de' Calzabigi. Each of these two was in his fiftieth year, and each was an experienced craftsman. If Calzabigi's literary qualities were far short of Gluck's in music, Calzabigi undoubtedly had the ability to lay before his friend a text that would inspire his utmost. Each was indispensable to the other as each later admitted. Reform for the *Opera seria* was long overdue when this one came along. By the domination of monarchs who must be flattered, shallow dilettanti, self-aggrandizing singers and servile librettists, most of these pieces were artificial and inane from beginning to end. Metastasio was the famous maker of stiff and polished librettos to which every composer had to conform. The Opera *Orfeo* was a declaration of independence, a direct challenge to Metastasio as Court Poet in Vienna.

This was a bold act on the part of Gluck and Calzabigi, but they were making the most of a favorable moment—neither was an intransigeant idealist, a consistent and dedicated reformer. Calzabigi was described by his friend Casanova as a "*grand calculator,* versed in financial operations [these included a dubious lottery], familiar with the commerce of all nations, learned in history, *bel esprit,* poet and lover of women." Gluck was less versatile, but also

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a man of the world who built his fame by studying opportunity. He was quite ready at any time, before and after *Orfeo*, to provide an obliging and lifeless setting of texts by Metastasio. Calzabigi, too, communed peaceably with Metastasio so long as it was to his advantage.

It was the Paris *Orphée* that made Gluck famous in France, but Calsabigi (as he was known there) was careful to point out that this, Gluck's *"meilleur titre de gloire"* had been his own deed as well. He wrote to the *Mercure de France* in 1784:* "I hope you will agree that if M. Gluck was the creator of musical drama, he did not create it out of nothing. I furnished the material, or, if you will, the chaos. The honor of this creation is for us both."

Calzabigi should be given his due. Orpheus and the later collaborations of the two, *Alceste* and *Paris and Helen,* awoke in Gluck the eagerness for dramatic point and tightness, emotional impact. With or without Calzabigi's specific advice but surely under his influence, Gluck abolished the dry recitative with its bloodless harpsichord punctuation and adopted continuous meaningful orchestral accompaniment, intensified where the need arose by string tremolo. Calzabigi was less of a poet than a catalyst for bringing out Gluck's best powers. Without Gluck he never had much success. Gluck, on the other hand, could turn elsewhere and repeat his achievement, as in the two *Iphigenias* which originated with du Roullet.

* This was in justifiable pique: Gluck had helped himself to Calzabigi's text for *Le Danaidi* without due acknowledgment.



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CONCERTO IN E-FLAT MAJOR FOR TWO PIANOS AND ORCHESTRA, K. 365*

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart is believed to have composed his two-piano concerto in 1779 for performance with his sister. In Vienna there was great pressure in the Aurnhammer household for such music to be played by the composer with his pupil, Fräulein Josephine, and he sent home for this one, added clarinet parts (not included in the full edition), and performed it with success at at least two concerts, together with the four-hand Sonata in D, and the three-piano Concerto which he re-arranged for two.

The two-piano concerto is a "home" piece in the sense that it is quite without the pretension of bravura. The two solo parts are evenly balanced in the exact echoing of phrases, unisons, or solos lightly accompanied by the partner. No formidable feats are required, even in the cadenzas to the first and last movements, but rather a perfect unanimity and sensitive exactitude, the ultimate test, as everyone knows, of worthy Mozartean style. The opening forte chord is a mere flourish. As the orchestra proceeds with an exposition of melodic themes, each engendering the next, it becomes apparent that the

* Cadenzas in the first and third movements by Victor Babin.

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pianists will be provided in kind. The Andante, in B-flat, goes deeper than gentle felicity of matched pianism. When the soloists repeat the melody, delicately pointed with short notes and trills, they more or less take over. A beautiful cadence by the orchestra in descending sixths leads to a second subject by the pianists, and a final repetition of the cadence, ornamented and by themselves. Moments such as these are longest remembered. The Rondo restores the gaiety and sparkle of E-flat.

CANTATA No. 140, "WACHET AUF, RUFT UNS DIE STIMME"

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This Cantata was designed for the Twenty-seventh Sunday after Trinity and so enters the church calendar only after an early Easter. Wilhelm Rust in the *Bach Gesellschaft* dates the Cantata as of 1742 but Spitta gives 1731 as more likely. The Cantata is scored for 2 oboes, taille (English horn), 2 violins, viola and continuo with vocal quartet, a horn doubling the soprano part.

The text is drawn from the parable of the wise and foolish virgins (Matthew 25:1 - 13).

Unlike many of his Cantatas, Bach has designed this one in a symmetrical form, dramatically developed. A chorale melody drawn from Philipp Nicholai is used to open and close the work and as the central (fourth) number. In its first and second occurrence the chorale is treated with ornamental embellishment, the second to be used later by Bach as the first of his six "Schübler" Chorale Preludes. At the close, the chorale is stated as a straight four-part melody.

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Wachet auf! ruft uns die Stimme
Der Wächter sehr hoch auf der Zinne:
Wach auf, du Stadt Jerusalem!
Mitternacht heisst diese Stunde;
Sie rufen uns mit hellem Munde:
Wo seid ihr klugen Jungfrauen, wo?
Wohl auf! der Bräut'gam kommt,
Steht auf! die Lampen nehmt.
Alleluja!
Macht euch bereit zu der Hochzeit,
Ihr musset ihn entgegen gehn.

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He comes, the Bridegroom comes! He hastens from the mountain heights, O daughters of Zion. The Bridegroom treads like a roe or a young hart from the lofty hills, and brings the wedding feast. Awake and prepare to receive Him.

Er kommt, er kommt, der Bräut'gam kommt! Ihr Töchter Zions, kommt heraus, sein Ausgang eilet aus der Höhe in euer Mutter Haus. Der Bräut'gam kommt, der einem Rehe und jungen Hirsche gleich auf denen Hügeln springt, und euch das Mahl der Hochzeit bringt. Wacht auf, ermuntert euch! den Bräut'gam zu empfangen; dort! sehet! kommt er hergegangen.

SOPRANO AND BASS ARIA

The virgin waits with burning lamp, and greets the Bridegroom.

Wann kommst du, mein Heil?
Ich komme, dein Theil
Ich warte, ich warte mit brennendem Öle.
Ich eröffne den Saal
Zum himmlischen Mahl
Komm, Jesu! Ich Komme,
Komm' liebliche Seele!

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Zion springs with glad heart to meet her Lord Jesus with hosannas.

Zion hört die Wächter singen,
Das Herz thut ihr vor Freuden springen,
Sie wachet, und steht eilend auf.
Ihr Freund kommt vom Himmel prächtig,
Von Gnaden stark, von Wahrheit mächtig,
Ihr licht wird hell, ihr Stern geht auf.
Nun komm, du werthe Kron,
Herr Jesu, Gottes Sohn
Hosiana!
Wir folgen All'
Zum Freudensaal,
Und halten mit das Abendmahl.

BASS RECITATIVE

Enter in with me, my chosen Bride! We are pledged to eternity. I will set thee as a seal upon my heart, appease thy troubles, and embrace thee.

So geh' herein zu mir, du mir erwählte Braut! Ich habe mich mit dir in Ewigkeit vertraut. Dich will ich auf mein Herz, auf mein Herz, auf meinen Arm gleich wie ein Siegel setzen, und dein betrübtes Aug' ergötzen. Vergiss, O Seele, nun die Angst, den Schmerz, den du erdulden müssen; auf meiner Linken sollst du ruh'n, und meine Rechte soll dich küssen.



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We are as one, and our love shall not be broken. We shall wander together, blissfully, through all the meadows of Heaven.

Mein Freund ist mein!
Und ich bin dein!
Die Liebe soll nichts scheiden.
Ich will mit dir
Du sollst mit mir
In Himmels Rosen weiden,
Da Freude die Fülle
Da Wonne wird sein.

CHORALE

Let glory to Thee be sung by men and angels, by cymbals and harps. The city gates are adorned with twelve pearls.* Such joy has never been known.

Gloria sei dir gesungen
Mit Menschen und englischen Zungen,
Mit Harfen und mit Cymbeln schon.
Von zwölf Perlen sind die Pforten
An deiner Stadt; wir sind Consorten
Der Engel hoch an deinen Thron.
Kein Aug' hat je gespürt
Kein Ohr hat je gehört
Solche Freude.
Dess sind wir froh,
Io! Io!
Ewig in dulci jubilo.

* An allusion to the gates of Jerusalem (Revelation 21:21).



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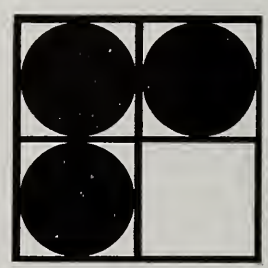
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ERICH LEINSDORF, *Conductor*

BACH

†Cantata 146, "Wir müssen durch viel Trübsal in das Reich Gottes eingehen"

1. Sinfonia
2. Chorus
3. Aria (Contralto)
4. Recitative (Soprano)
5. Aria (Soprano)
6. Recitative (Tenor)
7. Duet (Tenor and Bass)
8. Chorale

Organ solo: PAUL CALLAWAY

Brandenburg Concerto No. 4 in G major, for Violin, Two Flutes, and String Orchestra

I. Allegro
II. Andante
III. Presto

Violin: JOSEPH SILVERSTEIN
Flutes: DORIOT ANTHONY DWYER
JAMES PAPPOUTSAKIS

Intermission

†Cantata 70, "Wachet, betet, bereit allezeit"

First Part

1. Chorus
2. Recitative (Bass)
3. Aria (Contralto)
4. Recitative (Tenor)
5. Aria (Soprano)
6. Recitative (Tenor)
7. Chorale

Second Part

8. Aria (Tenor)
9. Recitative (Bass)
10. Aria (Bass)
11. Chorale

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ELLIOT FORBES, Conductor

† First performance at the Festival concerts

Organ continuo by PAUL CALLAWAY

Sunday Afternoon, July 11

JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

CANTATA No. 146, "WIR MUSSEN DURCH VIEL TRÜBSAL IN DAS REICH GOTTES EINGEHEN"

It seems probable that Bach composed this Cantata in the ripe Leipzig years in order that he might play it upon and lead it from the choir organ of the St. Thomas Church. Written for the Third Sunday after Easter, it has a typical churchly text, stressing the promise of joy in faith through the endurance of trouble. Yet the medium of expression is predominantly instrumental.

The Overture is an almost note for note transcription of the opening movement of the familiar Clavier Concerto in D minor, the running keyboard passages confidently displayed upon the solo organ. The chorus which follows is a reworking of the slow movement of the same Concerto—it is actually instrumental in that the organ carries the melody, the supporting bass parts are preserved, but smoothly woven into the texture throughout are four vocal parts which fit quite naturally without giving any sense of superposition. The long alto aria which follows has also its instrumental counterpart: a violin obbligato. The soprano aria has a colorful accompaniment of flute and two *oboi d'amore*. In the final duet for tenor and bass the heaviness of trouble has been overcome. It is an aria of what might be called jocular radiance. The closing chorale stands in Bach's score without a text.

CHORUS

Only through much tribulation may we enter the Kingdom of God.	*Wir müssen durch viel Trübsal in das Reich Gottes eingehen.*

ALTO ARIA

I look toward Heaven, O evil Sodom, for you and I are separated. My home is not here, for never again can I live here in peace.	*Ich will nach dem Himmel zu, schnödes Sodem, ich und du sind nunmehr geschieden. Meines Bleibens is nicht hier, denn ich lebe doch bei dir nimmermehr in Frieden.*



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SOPRANO RECITATIVE

Ah, if I were already in Heaven! How the wicked world oppresses me! Weeping I awake, weeping I go to sleep, snares await me! Lord look down upon me! I am hated and the world would have my death. Though I endure suffering in patience, they would rejoice in my downfall. My God, I am in trouble. If only, my Jesus, I were with Thee in Heaven!

Ach! wer doch schon im Himmel wär! wie dränget mich nicht die böse Welt! Mit Weinen steh' ich auf, mit Weinen leg' ich mich zu Bette, wie trüglich wird mir nachgestellt! Herr! merke, schaue drauf. Sie hassen mich, und ohne Schuld, also wenn die Welt die Macht mich gar zu tödten hätte; und leb' ich dann mit Seufzen und Geduld verlassen und veracht't, so hat sie noch an meinem Leide die grösste Freude. Mein Gott, das fällt mir schwer. Ach! wenn ich doch, mein Jesu, heute noch bei dir in Himmel wär!

SOPRANO ARIA

My tears flow from a sorrowful heart. And yet my anguish shall be appeased on the day of the blessed harvest.

Ich säe meine Zähren mit bangem Herzen aus. Jedoch mein Herzeleid wird mir die Herrlichkeit am Tage der seligen Ernte gebären.

TENOR RECITATIVE

I am ready to bear my cross in patience. I know that my troubles are as nothing before the glory of God which will be revealed to all. Now I weep for the world of confusion mocks at my sorrow. The time will soon come when I shall rejoice, while the world still weeps. He who wrestles with the enemy will be crowned, for God will not lift all to Heaven.

Ich bin bereit mein Kreuz geduldig zu ertragen, ich weiss, dass alle meine Plagen nicht werth der Herrlichkeit, die Gott an den erwählten Schaaren und auch an mir wird offenbaren. Jetzt wein' ich, da das Weltgetümmel bei meinem Jammer fröhlich scheint. Bald kommt die zeit, da sich mein Herz erfreut, und da die Welt einst ohne Tröster weint. Wer mit dem Feinde ringt and schlägt, dem wird die Krone beigelegt, denn Gott trägt keinen nicht mit Händen in den Himmel.

TENOR AND BASS DUET

How I will rejoice, how take comfort when these troubles have passed. Then shall I be radiant as the stars, resplendent as the sun, for no mourning or lamentation shall touch the rapture of Heaven.

Wie will ich mich freuen, wie will ich mich laben, wenn alle vergängliche Trübsal vorbei. Da glänz' ich wie Sterne und leuchte wie Sonne, da störet die himmlische selige Wonne kein Trauern, Heulen und Geschrei.

CHORALE

Jesu, delight of my soul, joy of my thoughts, Thou knowest my love for Thee! Come freely to me, O Jesu, and stay with me forever!

Jesu, meiner Seelen Wonne, Jesu, meine beste Lust, Jesu, meine Freudensonne, Jesu, dir ist ja bewusst, wie ich dich so herzlich lieb' und mich ohne dich betrüb'; d'rum, o Jesu, komm zu mir, und bleib' bei mir für und für!

BRANDENBURG CONCERTO No. 4, IN G MAJOR, FOR VIOLIN CONCERTANTE, WITH TWO FLUTES AND STRINGS

The Fourth Concerto calls for the now obsolete *"flûtes à bec,"* and describes their function as *"due flauti d'echo."** In the concertino the violin sometimes takes the lead, especially in florid solo passages in the first and last movements. The two flutes fill out an industrious concertino, sometimes alternating in duet fashion, sometimes rippling along together in a graceful euphony of thirds. The opening *Allegro,* moving along at a brisk pace, develops a single theme. The brief *Andante* is a grave interlude. The *tutti* and single voices are closely enmeshed save in those places where the concertino repeats a phrase of the orchestra, echo-fashion. The final *Presto* is a prodigious fugue. The orchestra gives the subject, the violin repeats it, and the flutes answer in unison. The violin sets up a running discourse, the flutes coming in canonically over it. Presently the violin dominates with weaving figures. All voices take part in an imposing conclusion. Philipp Spitta calls this fugue "grand in every respect. It is 244 bars long, and for animation, for importance of subjects, for wealth of invention, for easy mastery over the most complicated technical points, for brilliancy and grace, it is in the very first rank of Bach's works of this kind."

* This is the "whistle" or "fipple" flute, blown at the end, as distinguished from the "transverse" flute. It has been revived in the present century as the recorder. The modern flutes are now usually used in this Concerto.

OPEN REHEARSALS

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CANTATA No. 70, "WACHET, BETET, SEID BEREIT ALLEZEIT"

This Cantata (for the Twenty-sixth Sunday after Trinity) was composed for Weimar in 1717, and amplified in Leipzig in the year 1723. The text is in anticipation of the last judgment. In its earlier form it consisted of the opening chorus, the four arias, one by each of the solo singers, and a closing chorale. The words were by Salomo Franck. It was then already an intensely dramatic work. It begins with a highly charged chorus which warns of the impending hour of judgment. It is a fully developed treatment of the key words repeated in staccato interjections: "Watch! Pray!" The fear of damnation is in the first word; the promise of salvation in the second.

When Bach returned to his score five years later, he evidently felt the need of further dramatizing what was already forcefully dramatic by introducing each air with a theatrically vivid recitative. This seemed to call for an additional choral commentary at an approximately mid point, and he added there another chorale as if to close the first of two parts. The final aria, for bass, and the recitative leading to it sound with the last trumpet; the gates of Hell swing wide, but also Heaven opens to receive the blessed. The close is quiet and confident.

CHORUS

Watch, pray, be ready always, for the Almighty will bring the end of this world.

Wachet, betet, seid bereit allezeit, bis der Herrlichkeit dieser Welt ein Ende machet.

BASS RECITATIVE

Be warned, unremitting sinners! A day is coming which no one will escape! It will surely bring you to stern judgment, you heavy sinners, and eternal anguish. But for ye, the chosen children of God, this will be the beginning of truer joy. The Lord will lift you when everything falls to ruin, before this exalted Presence. Therefore be not afraid.

Erschrecket ihr verstochten Sünder! Ein Tag bricht an vor dem sich Niemand bergen kann. Er eilt mit dir zum strengen Rechte, o sündliches Geschlechte, zum ew'gen Herzeleide. Doch euch, erwählte Gotteskinder, ist er ein Anfang wahrer Freude. Der Heiland holet euch wenn Alles fällt und bricht, vor sein erhöhtes Angesicht, drum zaget nicht.

ALTO ARIA

When the Day arrives on which we emerge from the darkness of the world, Ah! Save us from Sodom before the fire reaches us. Awake, ye souls, from your security and believe, for it is the last hour.

Wann kommt der Tag, an dem wir ziehen aus dem Agypten dieser Welt. Ach! Ach! lasst uns bald aus Sodom fliehen eh' uns das Feuer überfällt. Wacht Seelen, auf von Sicherheit wacht auf und glaubt, es ist der letzte Zeit.

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TENOR RECITATIVE

Even while yearning for Heaven our body and spirit are in bonds. The world lays tricks and snares for the pious. The spirit is willing but the flesh is weak. We are forced to cry out in our misery!

Auch bei dem himmlischen Verlangen hält unser Leib und Geist gefangen; es legt die Welt durch ihre Tücker den Frommen Netz und Stricke. Der Geist ist willig doch das Fleisch ist schwach: dies presst uns aus ein jammervolles Ach!

SOPRANO ARIA

Let the mocking tongues defile us. We will surely see Jesus on high. Earth and sky may vanish but the Word of Christ will stand.

Lass der Spötter Zungen schmähen es wird doch und muss geschehen dass wir Jesum werden sehen auf den Wolken, in den Höhen, Welt und Himmel mag vergehen Christi Wort muss fest bestehen.

TENOR RECITATIVE

Yet amid this blind people God will preserve His own children and keep them far from evil. His hand will put them in a celestial paradise.

Jedoch! bei dem unartigen Geschlechte denkt Gott an seine Knechte, dass diese böse Art sie ferner nicht verletzet in dem er sie in seiner Hand bewahrt und in ein himmlisch Eden setzet.

CHORALE

Rejoice greatly, O my soul, and forget all cares and troubles, for Christ calls you from this vale of tears. His joy and majesty you will behold for eternity, rejoicing with the heavenly host.

Freu' dich sehr, o meine Seele, und vergiss all' Not und Qual, weil dich nun Christus, dein Herre, ruft auf diesem Jammertal. Seine Freud' und Herrlichkeit solls du seh'n in Ewigkeit, mit den Engeln jubilieren, in Ewigkeit triumphiaeren.

TENOR ARIA

Lift up your heads and be comforted, you faithful, you shall serve God forever in heaven.

Hebt euer Haupt empor und seid getrost, ihr Frommen, zu eurer Seelen Flor. Ihr sollt in Eden grünen Gott ewiglich zu dienen.

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BASS RECITATIVE

Ah, shall not the trumpets peal on this great day, when the gates of Hell open wide and fill me, a child of sin, with fear? And yet, my soul is lightened with joy. The Savior cannot withhold His compassion, His gentle protection. It is well! I end my life's course with joy.

Ach'. soll nicht dieser grosse Tag der Welt Verfall und der Posaune der unerhörte letzte Schlag des Richters ausgeschproch'ne Worte, des Hollenrachens off'ne Pforte in meinem Sinn viel Zweifel, Furcht und Schrecken, der ich ein Kind der Sünde bin, erwecken? Jedoch, es gehet meiner Seele sin Freudenschein, ein Licht des Trostes auf. Der Heiland kann sein Herze nicht verhehlen, so vor Erbarmen bricht, sein Gnadenarm, verlässt mich nicht. Wohlan! so ende ich, mit Freuden meinen Lauf.

BASS ARIA

Holy day of rebirth, lead me to Thy domain. Ring out, last trumpet! Heaven and earth shall fall! Jesus will lead me to the still places, the fullest happiness.

Seligster Erquickungstag, führe mich zu deinen Zimmern. Schalle, schalle letzter Schlag! Welt und Himmel geht zu Trümmern! Jesus führet mich zur Stille an den Ort, da Lust die Fülle.

CHORALE

My soul no longer yearns for earth and sky but for Jesus and His Light, that has made me at one with God and freed me from punishment. I will ever be true to my Jesus!

Nicht nach Welt, nach Himmel nicht meine Seele wünscht und sehnet, Jesum wünsch' ich und sein Licht, der mich hat mir Gott versöhnet, der mich freimacht von Gericht, meinen Jesum lass' ich nicht.

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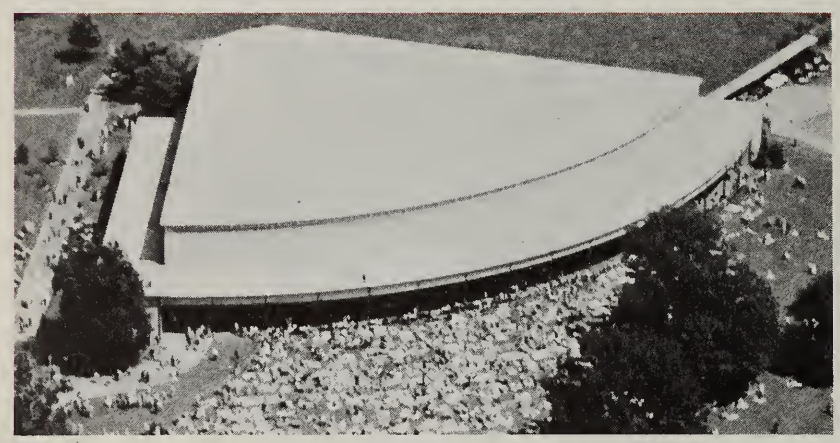
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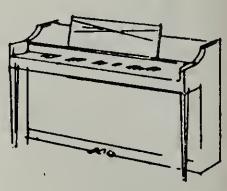
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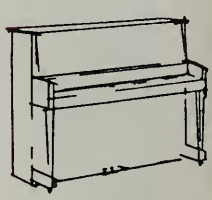
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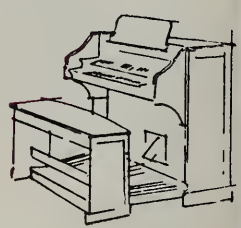












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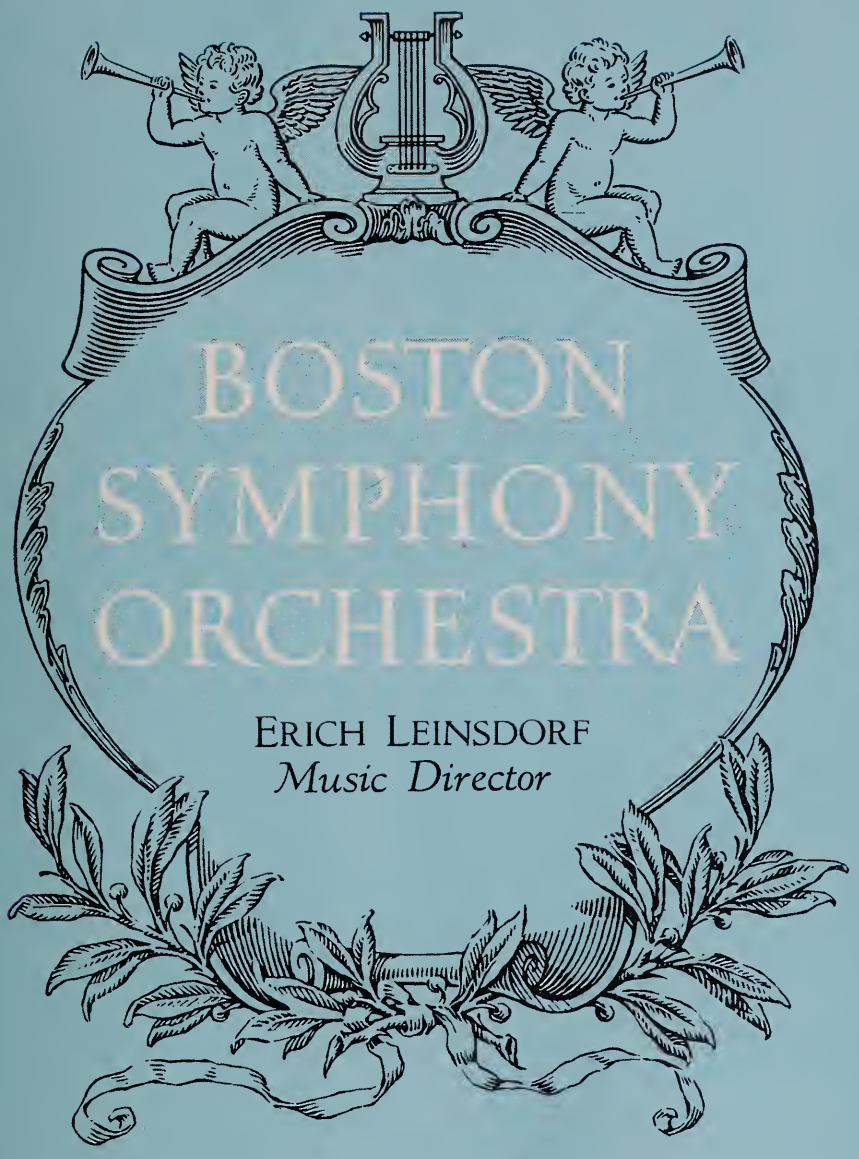
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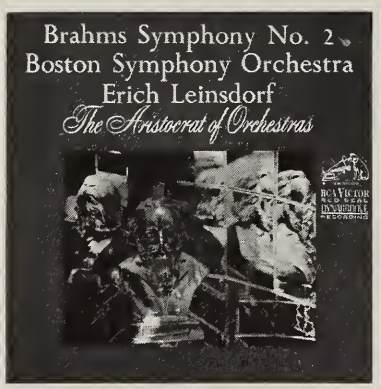
July 16, 17, 18, 1965

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TWENTY-EIGHTH SEASON

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THIRD WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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THE SOLOISTS

ISAAC STERN was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant, and studied piano at six, changing to violin at the age of eight, when Naoum Blinder, concertmaster of the San Francisco Orchestra, was his teacher. He played with the San Francisco Orchestra at the age of eleven. He studied in New York with Louis Persinger and made his New York debut in 1937. He was active in the USO in the Pacific area and after the war toured as a concert artist in many parts of the world. Since 1948 he has played with the Boston Symphony Orchestra on numerous occasions in Boston, Tanglewood, New York and elsewhere, including Edinburgh in 1956.

EUGENE ISTOMIN was born in New York City, November 26, 1925, of Russian parents, both of them singers. Studying first in New York, he entered the Curtis Institute of Music at the age of fourteen and there studied with Mieczyslaw Horszowski and Rudolf Serkin. He made his first public appearance in 1943 with the Philadelphia Orchestra. He has played with many orchestras since, with this Orchestra at the Berkshire Festivals and in Boston. He has played at the Festivals organized by Pablo Casals in Prades and Perpignan and has given joint recitals, with that artist in Europe.

CHAMBER SERIES

The Chamber Music series in the Theatre on Tuesday evenings will continue, the third concert on Tuesday, July 20. Joseph Silverstein, the Concertmaster of the Orchestra, and Igor Kipnis, and Alfred Zighera, viola da gamba, both on the Music Center faculty, will join in a program of the music of Bach.

On July 27 a concert of String Quartets will be given by the Lenox Quartet. The quartet has been formed from players of the Fromm Music Foundation, consisting of Peter Marsh, Theodora Mantz, Paul Hersh and Donald McCall.

On August 3, Lilian Kallir and Claude Frank will join a group of singers in the



Friday Evening, July 16, at 8:00

ERICH LEINSDORF, *Conductor*

BEETHOVEN — Symphony No. 8, in F major, *Op.* 93

I. Allegro vivace e con brio
II. Allegretto scherzando
III. Tempo di minuetto
IV. Allegro vivace

KODÁLY — †Variations on a Hungarian Folk Song, "The Peacock"

Introduction: Moderato
I. Con brio
II. Pianissimo
III. Forte (appassionato)
IV. Poco calmato
V. Forte appassionato
VI. Calmato
VII. Vivo
VIII. Più vivo
IX. Piano
X. Molto vivo
XI. Andante espressivo
XII. Adagio
XIII. Tempo di marcia funebre
XIV. Andante—poco rubato
XV. Allegro giocoso
XVI. Maestoso
Finale—Vivace

Intermission

WAGNER — Excerpts from "Götterdämmerung"

Dawn—Siegfried's Rhine Journey—Interlude, Act I—
Prelude to Act II—Siegfried's Death—Conclusion

† First performance at the Festival concerts

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Liebeslieder of Brahms. Both artists (in private life Mr. and Mrs. Frank) will play Mozart's Sonata for Two Pianos. They are former students of the Berkshire Music Center who have since won fame by their talents.

On August 10 there will be a concert by the Boston Symphony Chamber Players. This group, based upon the principals of the Boston Symphony Orchestra, was organized last autumn and has given series of concerts in Boston and New York. They will be joined in three numbers by Claude Frank, who has played with them last winter.

The final concert on August 17 will be a part of a Festival of Contemporary American music in cooperation with the Fromm Music Foundation. It will be devoted to the works of Aaron Copland, who has led the Composition Department of the Berkshire Music Center since its inception twenty-five years ago.

The performance of Wagner's *Lohengrin* at the three concerts of the final week of the Berkshire Festival (August 20, 21, 22) is planned by Erich Leinsdorf as an event of particular interest. Mr. Leinsdorf has stated: "Due to the length of the work—the shortest of the three acts uncut is nearly as long as a full symphony program—I felt that the best way would be to put each act on one concert. I believe that this will be the first time the complete work is performed in the Western Hemisphere. I know of no instance, outside of Bayreuth, that the work has been performed entirely uncut, even in European cities. From an artistic point of view I feel that the *Lohengrin* weekend is a true festival idea, something which one could not schedule during the more rigid aspects of a winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival."

The performance will be recorded at Symphony Hall by RCA Victor in the week following.

Tickets for the three *"Lohengrin"* concerts may still be obtained at the season rate.



Program Notes

Friday Evening, July 16

SYMPHONY No. 8, IN F MAJOR, *Op. 93*

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Completed in 1812, the Eighth Symphony had its first performance at the Redoutensaal in Vienna, February 27, 1814.

Beethoven completed his Eighth Symphony, according to the inscription on the autograph score, at Linz, October, 1812. It followed upon the Seventh by about four months—a remarkably short time for Beethoven. Four years had intervened between the Sixth Symphony and the Seventh, and a still greater period, a full decade, was to elapse before the composer of the Eighth Symphony would turn definitely to his Ninth. The Seventh and Eighth, then, were a sort of pair, complementing each other: the mating of exuberant, inordinate energy with a refined, an unassuming distillation of that same exuberance. Professor Tovey divines in the Beethoven of the Eighth "the unique sense of power which fires a man when he finds himself fit for a delicate task just after he has triumphed in a colossal one." Wagner thus compared the two works: "Nowhere is there greater frankness, or freer power than in the

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Symphony in A. It is a mad outburst of superhuman energy, with no other object than the pleasure of unloosing it like a river overflowing its banks and flooding the surrounding country. In the Eighth Symphony the power is not so sublime, though it is still more strange and characteristic of the man, mingling tragedy with force and a Herculean vigor with the games and caprices of a child." Beethoven was never more "unbuttoned" (*"aufgeknöpft"*) than in these two symphonies. In the Seventh his mood of abandon sought a grander, more expansive outlet. In the Eighth, turning from his "intoxication" of the spirit, he bent his attention upon more reposeful beauties of his art, concentrating upon its detail, while subjecting it still to his whimsical mood.

It was Beethoven's custom to dream out the beginnings and first contours of his larger works in the fine summer weather, taking his sketchbooks with him on his country walks—to write them in full score in the ensuing winter months. The Eighth Symphony was an exception, for it was brought to its conclusion in mid-October. The sketchbooks forbid the assumption that this Symphony came full-fledged into being.* It was with his simplest themes that Beethoven took the most laborious pains. The naïve ingredients, for example, from which the allegretto of the Seventh, or the choral finale of the

* The so-called *"Pettersches Skizzenbuch,"* in which are intermingled sketches for the Seventh and Eighth Symphonies, together with projects unpursued — a "symphony without drums," piano concertos, an overture on Schiller's "Ode to Joy," is attributed by Thayer to 1809. But the more convincing opinion of Nottebohm (*"Zweite Beethoveniana"*) places it in 1812.

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Ninth were built, he evolved point by point with elaborate care, as if the gradual shaping of the elementary melodic phrase were a germinal process in which its coming florescence was already implied. So, the themes of the Eighth Symphony were arrived at only when page after page had been covered with fumbling notations. Berlioz, sensing in the Allegretto scherzando a complete spontaneity, wrote that it "fell from heaven straight into the brain of its author," and was composed "all at once" (*"tout d'un trait"*). As a matter of fact, Beethoven achieved his deceptive "spontaneity" in this case only after a vertible maze of sketches. The briefest movement in all the nine symphonies, it holds thematic and melodic wealth in its short and suddenly interrupted course.

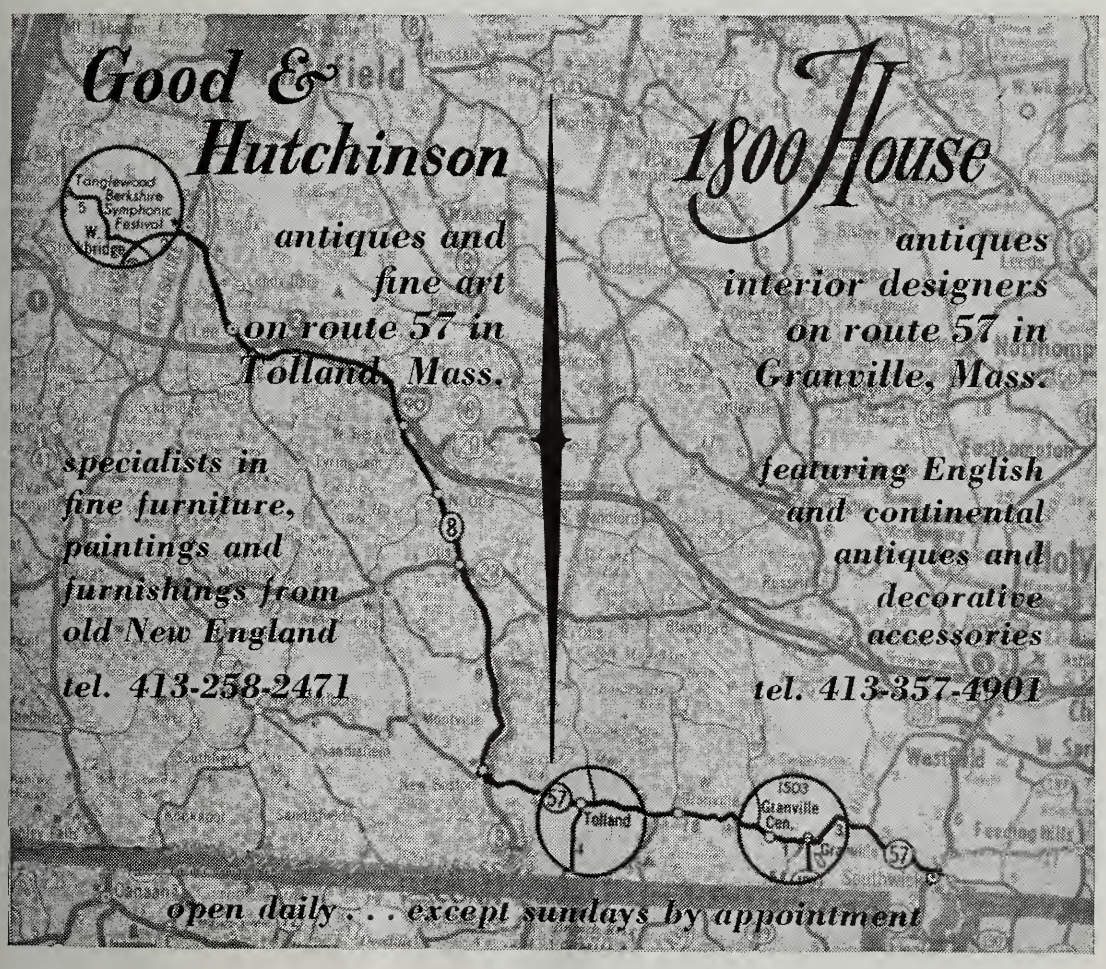
VARIATIONS ON A HUNGARIAN FOLKSONG ("THE PEACOCK")

By ZOLTÁN KODÁLY

Born in Kecskemet, Hungary, December 16, 1882

These variations (Fölszállott a Páva) were composed in 1938 and 1939 by commission of the Concertgebouw for its fiftieth anniversary.

Mr. Kodály is visiting Dartmouth College this summer where he will take part in the "Congregation of the Arts" at Hopkins Center. He is visiting Tanglewood this week as a visiting member of the Berkshire Music Center faculty.



Kodály and Bartók were closely allied for years in the collection and setting forth in specific notation of the folksongs of their people. Bartók's investigations were wider than Kodály's, which were mostly confined to Magyar folk music. There is the general difference in their own music that whereas Bartók used the folk idiom freely without literal use of folk themes, Kodály made closer use of his findings, albeit treating them in his own way.

The Hungarian folk idiom was little known and less regarded in the professional musical life of Budapest until these two brought it to light. Nor was "western" music known there until Kodály went to Paris and became acquainted with the scores of Debussy. He brought them to the attention of Bartók who, like him, was intrigued to find that the music of the Hungarian peasantry had a similar pentatonic scale. Kodály used this idiom, and turned away from chamber forms to write choral music, stage music and orchestral music national in subject and patriotic in appeal. Both spread their nationalism abroad by their music, but while Bartók left his country on the eve of the Second World War, irked by interference and curtailment, Kodály has stayed there with another sort of courage to propagate his own music in his own way for his own people. He has been eventually fortunate, for under Soviet control his nationalist ways have not run counter to the doctrines of the Communist party.

The subject of his *Peacock* Variations is in fact a popular song which, according to the biography of the composer by Laszlo Eosze "expresses all the



bitterness of a down-trodden peasantry." The song was transformed by Endre Ady into a poem of militant insurrectionary implications, and this text Kodály used for a rousing choral piece entitled *The Peacock*. Its performance was on several occasions banned by the police as subversive. When in 1939 the same melody was developed by the composer into an elaborate set of variations these implications were not forgotten, and the orchestral work likewise was frowned upon.

Mr. Eosze writes of the variations: "The theme is a *parlando-rubato,* pentatonic melody of a descending character with a structure built on interchanging fifths." The work was described by Bartók as "a classic example of incomparable musical concision, from which everything superfluous has been excluded." Eosze further writes: "*The Peacock* is both an expression of Kodály's faith in the inexhaustible creative imagination of the common people and a proof of his own continually renewed melodic invention, a work in which almost complete identity between the art of the individual and of the community is achieved." Variations such as these permit the composer so to elaborate upon a basic melody theme that the result becomes completely his own.

The theme is a folk tune first published by Kodály in a Hungarian Folk Music Recording (No. 12) in Budapest, 1937, collected by Vilmos Seemayer in the County of Somogy in Southwest Hungary.

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The text of the song, translated in the score, is defiant:

Fly, Peacock fly	**The Peacock flew**	**The Peacock flew**
Upon the Country House	**Upon the Country House**	**Upon the Country House**
Poor prisoners	**But not prisoners**	**Poor Prisoners**
To deliver	**To deliver**	**To deliver**

John S. Weissmann writes of the Variations:

"It belongs to the so-called old-style Magyar folksong and displays all the essential characteristics of its class, viz. a four-line isometric stanza of six syllables each, free rhythm requiring a *rubato* performance, considerably ornamented melodic outline, unadulterated pentatonic scale—disregarding, of course, its ornamental notes—lack of recognizably musical architecture—taking the principle of recapitulating the opening phrase or its variant to be the sign of conscious formal planning. Nevertheless the tune has a highly significant formal scheme which is characteristic of most of the genuinely Magyar melodies and also of the musical style of certain ethnically related Central Asian peoples."



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"DAYBREAK," "SIEGFRIED'S RHINE JOURNEY"—INTERLUDE, ACT I—PRELUDE TO ACT II, "DEATH MUSIC OF SIEGFRIED" AND CONCLUSION, FROM "GÖTTERDÄMMERUNG"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner's *Götterdämmerung*, completed in 1874, was first performed at the Festival Theatre, Bayreuth, August 17, 1876.

The portions of the final drama of the *Ring* which are here performed are just those which bring to a glorious culmination the characters of Brünnhilde and Siegfried in turn, the two figures who have dominated the two previous dramas of the trilogy and given their names to each in turn. Brünnhilde and Siegfried do not dominate *Götterdämmerung* through the greater part of its length, not at least from the opening of the first act until the close. These two, who have been thrown into a shadow by a malign trick of fate, are then restored in character and nobly set forth in the most magnificent music of the whole Cycle.

The three acts of *Götterdämmerung*, until the point of Siegfried's death, put both the hero and the heroine at a disadvantage painful to those who have followed their valiant careers leading to their union in the final scene of *Siegfried*. We must behold the two great lovers, who, even in the prelude to

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this opera, have been heard in an ecstatic duet of undying devotion, angrily and publicly denouncing each other. It was part of the Norse legend that the curse of the ring should bring catastrophe. It did so according to the text through a magic potion of oblivion, whereby Siegfried no longer knows Brünnhilde, and abducts her to give her to the Gibichung Gunther as bride, whereupon Brünnhilde connives in Siegfried's treacherous murder. Wagner, when confronted with the musical realization of *Götterdämmerung,* the text of which he had written before he had even thought of treating the earlier part of the story, was thus compelled to subject to humiliation the two beloved figures which he had by then developed to an extraordinary degree of mingled heroic, godlike, and even human qualities.

There is an orchestral interlude between the two parts of the prologue to the *Dusk of the Gods*, depicting the coming of dawn over the rock of the Valkyries. This is joined in the concert version to the interlude connecting the prologue with the first act, played in the opera house while the curtain is lowered and the scene is changed.

When the curtain was first raised, the three Norns were seen holding destiny in their hands as they wove their thread of fate. They were dismayed to find it suddenly broken, and vanished into the night. "The day, which has been slowly approaching, now dawns brightly and obliterates the distant fire glow in the valley." Soft chords from the horns gently fill the scene with the theme of the hero Siegfried, and there follows the motive of Brünnhilde's love with its characteristic quasi gruppetto figure here developed to its most glowing intensity.

In the scene which is to follow, Siegfried in armor enters from the cave, Brünnhilde at his side. As punishment, she has been subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. The second interlude now



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follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called "the decision to love," which was first developed in the third act of *Siegfried*. The horn call is combined with reminiscences of the fire music, and undergoes development almost symphonic. There follows in full statement the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring, and the Renunciation of love.

There follows in this performance the brief prelude to the third scene of Act I, which will disclose Brünnhilde on her rocky mountain top where Siegfried has left her in quest of further adventure. She is soon to be visited by Waltraute, her sister Valkyrie. The music seems to reflect her thoughts and feelings. It is a Wagnerian tapestry of motives—those of Brünnhilde mingled with Siegfried's and the underlying motives of the ring which is on her finger, with its darker implications.

The prelude to Act II, which follows, is likewise dark and fateful. It is about to introduce the scene where Alberich and his son Hagen will plan the seizure of the ring. The gloomy and threatening mood of this music naturally leads to the death music of Siegfried in Act III, at the point where the hero is slain by Hagen on a hunting party when he turns to watch some ravens flying past, exposing his back to Hagen's spear. Nothing could be more dramatically effective than Siegfried's dawning reawareness of Brünnhilde as his bride at the moment that Hagen's spear is thrust into his back. He is borne off by vassals on a litter of boughs while the orchestra reviews in a succession of *Leitmotiven*, tragically set forth, the whole of his career.

The concluding scene not only belongs to Brünnhilde. She seems to view the whole panorama of the world story which has transpired, the story involving water nymphs, dwarfs, giants, gods, heroes, mortals. As the music preceding was a total portrait in tone of Siegfried, this is in a sense a tonal portrait of Brünnhilde, for she has been as deeply involved.



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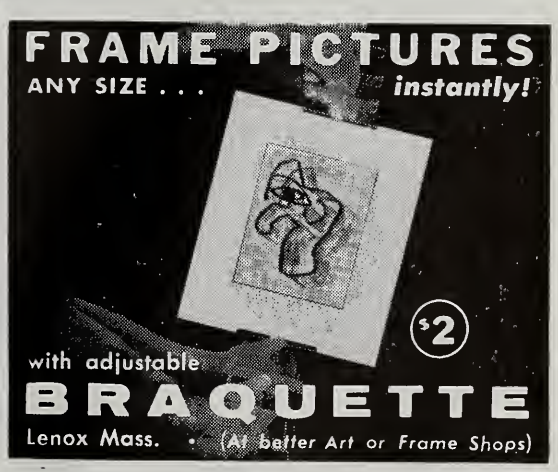
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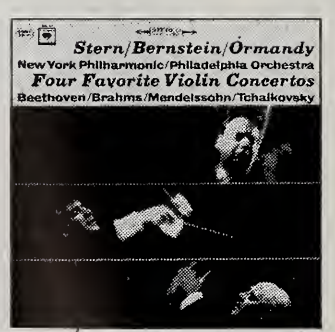
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Saturday Evening, July 17, at 8:00

ERICH LEINSDORF, *Conductor*

FINE †Toccata Concertante

BEETHOVEN Piano Concerto No. 3, in C minor, *Op.* 37

I. Allegro con brio
II. Largo
III. Rondo: Allegro

Soloist: EUGENE ISTOMIN

Intermission

BRAHMS *Symphony No. 2, in D major, *Op.* 73

I. Allegro non troppo
II. Adagio non troppo
III. Allegretto grazioso, quasi andantino
IV. Allegro con spirito

Mr. ISTOMIN plays the Steinway Piano

† First performance at the Festival concerts

Saturday Evening, July 17

TOCCATA CONCERTANTE

By IRVING FINE

Born in Boston, December 3, 1914; died there, August 23, 1963

The *Toccata Concertante* was composed in the summer of 1947, and had its first performance by this Orchestra on October 22, 1948.

There is a dedication "To my wife."

The following description of the score was provided by the composer on the occasion of its first performance:

"The word *toccata* is commonly used to describe improvisatory display pieces for keyboard instruments. It has also been used in connection with concerted music of a fanfare-like character. It is in this latter sense that I have used the term. In writing this piece, I was aware of a certain affinity with the energetic music of the Baroque concertos. Hence the qualifying adjective, *concertante*. Moreover, this adjective seemed particularly appropriate because of the solistic nature of much of the orchestration, especially in the second theme group and closing sections of the exposition and recapitulation.

"The piece is roughly in sonata form. There is a short, fanfare-like introduction containing two motives which generate most of the subsequent thematic material. The following exposition contains a first section which makes prominent use of an *ostinato* and is rather indeterminate in tonality. A transitional theme, announced by the trumpet and continued by the flute and bassoon, is abruptly terminated and followed by a second theme group, more lyrical in character. In this section the thematic material is chiefly entrusted to solo wind instruments supported by string accompaniment. The whole of the exposition is concluded by additional woodwind dialogue and scattered references to some of the preceding material. There are several episodes in the development, one of the most prominent being a *fugato* announced by the clarinets and based on the opening *ostinato*. There is no break between the development and recapitulation, the return of the first material commencing at the climax of the development. The second and closing sections of the exposition are recapitulated in the main tonality without significant changes except for a few in instrumentation and texture. The whole piece is rounded off by an extended coda."



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THIRD CONCERTO FOR PIANOFORTE, *Op.* 37

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven composed his Third Concerto in the year 1800. It had what was probably its first public performance at a concert given by the composer in the Theater an der Wien, in Vienna, April 5, 1803.

It was in 1797 that Beethoven composed his First Pianoforte Concerto in C major; the so-called Second Concerto in B-flat, which he rewrote in 1800, really antedated the first, belonging to the year 1794. Beethoven was far from proud of his Concerto in B-flat, and apologized for it to his publisher, selling it for a small fee. At the first performance of the Concerto in C minor, in 1803, Beethoven appeared as the pianist. The program also included his first two symphonies, and his oratorio "The Mount of Olives," which was composed in the same year as the Concerto. Beethoven's friend Ignaz von Seyfried relates that he turned the pages for the composer. "But heaven help me," wrote Seyfried, "that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was so often the case, he had not had time to put it all on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealable anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper which we ate afterwards." Thayer queries this episode on the grounds that the full manuscript of the concerto is dated 1800, but Ferdinand Ries substantiated Seyfried, writing, "The piano-

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forte part of the C minor Concerto was never completely written out in this score. Beethoven wrote it down on separate sheets of paper expressly for me."

This remark of Ries refers to the second performance (Vienna, July, 1804) of the Concerto, in which the young pupil of Beethoven was granted the unusual honor of performing his master's score in public. "I may say," Ries has written, "that I am the only person who so appeared during his lifetime; indeed, besides myself, he acknowledged no other pupil but the Archduke Rudolph. On the occasion in question Beethoven himself conducted, and turned over for me, and probably no concerto was ever more finely accompanied. We had two full rehearsals. I had asked Beethoven to write a cadence for me; but he refused, and told me to make one myself, and he would correct it. He was greatly pleased with what I wrote, and made hardly any alteration; there was, however, one passage in it which, though he liked it much, he thought so hazardous that he told me to alter it, and write another instead. A week before the concert he asked to hear the cadence again. I played it, and failed in the particular passage, upon which he told me again, though somewhat unwillingly, to alter it. I did so, but without being able to please myself; I therefore studied the original most carefully, but could never make myself quite certain of it. At the performance, when we came to the cadence, Beethoven sat down quietly. I could not prevail on myself to choose the easier passage, and when I boldly began the harder one he gave a tremendous jerk with his chair. However, it all went well, and delighted him so that he cried 'bravo!' loudly. This pleased the audience, and gave me at once a position as an artist. He told me afterwards how satisfied he was, but said also, 'How obstinate you are! If you had failed in that passage, I would never have given you a lesson again.' "



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The technical advance, the power and breadth of the C minor Concerto, composed only a year after the final revision of the one in C major, is proof of Beethoven's rapid development in orchestral resource at this time. The piano part, no longer treated in restricted, harpsichord style as in the first two concertos, asserts its stature in its first measures. First there is a considerable exposition by the orchestra and here too we are conscious of expansion in forcefulness and range of expression. The opening subject is made known in the strings—it is to prove fruitful in development, as for example in the repeated upward *sol-do* upon which Beethoven was to dwell so bewitchingly in the slow movement of the Fourth Symphony. Upon a C minor cadence the soloist enters with three furious C major scales, which, however, introduce the initial subject in its proper minor. The pianist brings in a new subject in E-flat minor and repeats the regular "second" subject, equally lyrical, in E-flat major. The same rushing scale passages, now in D major, introduce the development, which begins with a quizzical play upon the repeated fourths of the initial theme. The cadenza for this, as for each of the first four concertos, is written separately.

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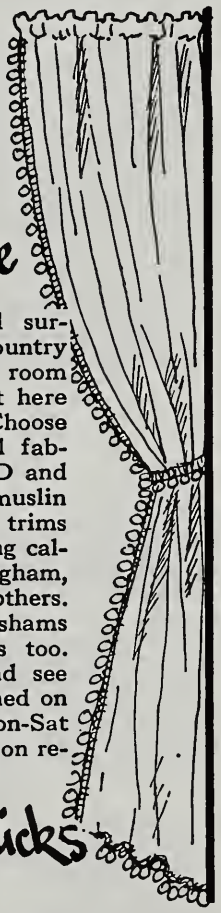
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SYMPHONY No. 2, IN D MAJOR, *Op.* 73

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The Second Symphony was composed in 1877, and first performed in Vienna on December 30 of the same year.

Looking back over the eighty-odd years which have passed since Brahms' Second Symphony was performed for the first time, one finds good support for the proposition that music found disturbingly "modern" today can become universally popular tomorrow. This Symphony, surely the most consistently melodious, the most thoroughly engaging of the four, was once rejected by its hearers as a disagreeable concoction of the intellect, by all means to be avoided.

In Leipzig, when the Second Symphony was introduced in 1880, even Dörffel, the most pro-Brahms of the critics there, put it down as "not distinguished by inventive power"! It was a time of considerable anti-Brahms agitation in Central Europe, not unconnected with the Brahms-versus-Wagner feud. There were also repercussions in America. When in the first season of the Boston Symphony Orchestra (February 24, 1882) Georg Henschel conducted the Second Symphony, the critics fell upon it to a man. They respected Mr. Henschel's authority in the matter because he was an intimate friend of Brahms. For Brahms they showed no respect at all. The *Transcript* called it "wearisome," "turgid"; the *Traveler,* "evil-sounding," "artificial," lacking "a sense of the beautiful," an "unmitigated bore." The *Post* called it "as cold-blooded a composition, so to speak, as was ever created." The critic of the *Traveler* made the only remark one can promptly agree with: "If Brahms really had anything to say in it, we have not the faintest idea what it is." This

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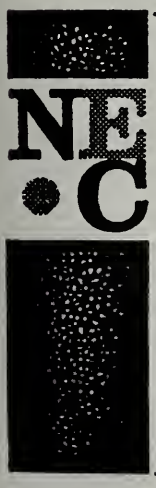
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appalling blindness to beauty should not be held against Boston in particular, for although a good part of the audience made a bewildered departure after the second movement, the courageous believers in Mr. Henschel's good intentions remained to the end, and from these there was soon to develop a devout and determined type who stoutly defended Brahms. New York was no more enlightened, to judge by this astonishing suggestion in the *Post* of that city (in November, 1887): "The greater part of the Symphony was antiquated before it was written. Why not play instead Rubinstein's Dramatic Symphony, which is shamefully neglected here and any one movement of which contains more evidence of genius than all of Brahms' symphonies put together?"

Many years had to pass before people would exactly reverse their opinion and look upon Brahms' Second for what it is—bright-hued throughout, every theme singing smoothly and easily, every development both deftly integrated and effortless, a masterpiece of delicate tonal poetry in beautiful articulation. To these qualities the world at large long remained strangely impervious, and another legend grew up: Brahms' music was "obscure," "intellectual," to be apprehended only by the chosen few.

What the early revilers of Brahms failed to understand was that the "obscurity" they so often attributed to him really lay in their own non-comprehending selves. Their jaws would have dropped could they have known that these "obscure" symphonies would one day become (next to Beethoven's) the most generally beloved—the most enduringly popular of all.

All of which prompts the reflection that many a masterpiece has been clouded and obscured by a poor first performance, the more so in the early days when conducting had not developed into a profession and an excellent orchestra was a true rarity. When music unknown is also disturbingly novel, when delicacy of detail and full-rounded beauty of line and design are not apprehended by the performers, struggling with manuscript parts, when the *Stimmung* is missed by all concerned, including in some cases the conductor himself, then it is more often than not the composer who is found wanting.



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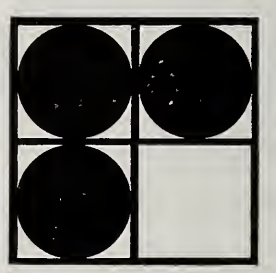
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WEBER — Overture to "Oberon"

BEETHOVEN — †Romance in F major for Violin and Orchestra, *Op.* 50

DVORÁK — †Concerto for Violin and Orchestra in A minor, *Op.* 53

I. Allegro ma non troppo
II. Adagio ma non troppo
III. Finale: Allegro giocoso, ma non troppo

Soloist: ISAAC STERN

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STRAUSS — Dance of the Seven Veils, from "Salome"

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OVERTURE TO THE OPERA "OBERON"

By CARL MARIA VON WEBER

Born in Eutin, Oldenburg in Germany, November 18, 1786;
died in London, June 5, 1826

The Opera *Oberon*, or *The Elf King's Oath*, completed April 9, 1826, had its first production at Covent Garden, London, on April 12, the composer conducting. Weber composed it by order of Charles Kemble, Manager of the Covent Garden. The text, by James Robinson Planché, was an English translation of C. M. Wieland's *Oberon*. Planché was helped by the earlier translation of W. Sotheby. *Oberon* was first heard in Germany in Leipzig, December 23 of the same year.

At the end of the manuscript score of the romantic opera *Oberon*, the composer wrote the customary words *"Soli Deo Gloria!"* Weber had good reasons to offer this exclamation of pious relief. The text of the opera had been hurried to him act by act for composition. Its production at the Covent Garden on April 12 was but three days away. He had been compelled to work in great haste and likewise to learn English, for the libretto of James Robinson Planché was in that language.* The plot was as involved as most

* Weber, in "one hundred and fifty-three lessons," made himself sufficiently familiar with English for the purposes of composing *Oberon*. He could express himself in letters to Planché at length and clearly, if not accurately. When Planché sent him a French translation of the text, he answered: "I thank you obligingly for your goodness of having translated the verses in French; but it was not so necessary, because I am, though yet a weak, however a diligent student of the English language."



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opera plots were apt to be at that time. He objected in a letter to the librettist, "The intermixing of so many principal actors who do not sing—the omission of the music in the most important moments—all these things deprive our *Oberon* of the title of an opera, and will make him [*sic*] unfit for all other theatres in Europe, which is a very bad thing for me, but—*passons là-dessus.*"

On top of a series of tribulations Weber was a very sick man. His system was so wasted with tuberculosis that he fulfilled his many obligations only with great effort. He knew that a sentence of death hung over him, and he undertook the English opera for the gold it would bring to his wife and children. When his friend Gubitz, in Berlin, tried to dissuade him from undertaking the journey to London, he answered: "Whether I can or no, I must. Money must be made for my family—money, man. I am going to London to die there. Not a word! I know it as well as you." The completion of the last act of *Oberon* was indeed a race with death. As his son and biographer, Max Maria von Weber, wrote, "All the light and life and freshness and geniality of the work gushed forth from the brain of a weak, sick, bowed-down, irritated man, who was shattered by an incessant cough, who sat at his work table wrapped up in furs, with his swollen feet in wadded velvet boots, and yet shivered with cold in his heated room; as though the genius which created all had nothing in common with the poor suffering body."

When he led performances for the fee they would bring, ladies observing his condition, would shower him the next day with lozenges and jellies, but nothing was done really to spare him; over-adulation hastened the end. He died in London within two months of the first performance.

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ROMANZE IN F MAJOR, FOR VIOLIN AND ORCHESTRA, *Op.* 50

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven's two Romances for Violin and Orchestra, each a single slow movement in G major and F major respectively, were composed not later than 1802. In the autumn of that year they were offered by the composer's sales-minded brother Karl to Breitkopf and Härtel and to André in Offenbach. Both, however, were published by Hoffmeister and Kuhnel (Op. 40 in 1803, Op. 50 in 1805).

In each the composer weaves its songlike theme with elaborating sixteenths to a light supporting or echoing accompaniment. The G major Romance has the tempo indication "Adagio cantabile"; the F major Romance has none.



CONCERTO FOR VIOLIN, IN A MINOR, *Op.* 53

By ANTONÍN DVOŘÁK

Born in Mühlhausen, September 8, 1841; died in Prague, May 1, 1904

Dvořák composed his Violin Concerto in 1879, and, after revision, it was first performed at Prague in the autumn of 1883, with Franz Ondřiček as soloist.

The Concerto bears the dedication, "Composed and dedicated to the great Master Joseph Joachim with deepest respect, Anton Dvořák."

Dvořák was no stranger to the violin. The son of a butcher who was also a town musician, he fiddled beside his father at village functions when still a boy, and often played violin or viola in town orchestras. His two concertos for violin and violoncello have been found more playable than the one he wrote for piano in 1876.

In spite of this, the Violin Concerto seems to have given its composer some trouble in the writing. There are two versions—the first made in the summer of 1879 at Sychrov, where the composer was the guest of the Prince de Rohan. Dvořák wrote the Concerto at the suggestion of Joachim, and sent him the score in September. Joachim, however, suggested several changes in the solo part, as he had to Brahms when that composer submitted to him his Concerto for the same instrument. On September 16, 1882, Dvořák wrote to Simrock, his publisher: "Here I am again in Berlin. I have played over the Violin Concerto twice to Joachim. It pleased him, and Mr. Keller, who also was there, was very much delighted. As for me, I am glad that at last the whole business is finished. The revision has been in Joachim's hands for at least two years. He was so kind as to make over the solo part, and only in the finale have I to make a few alterations and in some places to lighten the instrumentation. I must go again to Berlin at the beginning of November; by that time everything should be ready, and Joachim can make a rehearsal in the Hochschule." Robert Keller, an agent of Simrock, listened to this rehearsal and brought Dvořák to the end of his patience by his too free recommendations. The result of a sharp exchange of letters was a few cuts in the finale, but an obdurate refusal on the part of the composer to alter the first two movements.

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Paul Stefan tells of a violent argument between Dvořák and his friend Hoffmann, the first violinist of the Bohemian String Quartet, who played the Concerto at Prague in 1897. Dvořák disagreed with his friend's tempo at rehearsal, and finally said, "If you cannot play it in my tempo, you shall not play it at all." The two walked home together, Hoffmann maintaining a hurt silence. Dvořák suddenly paused before a house he had considered buying, and said, "I am going to buy this house and you are going to play my Concerto." A fine performance by Hoffmann and a tumultuous success for soloist and composer completed their reconciliation.

The first movement, built on three themes, is developed in bravura style with rhapsodic passage work for the soloist. After a brief restatement of the first subject, there is a bridge passage leading without pause into the slow movement. This passage was the cause of a dispute between Dvořák and his publisher, Simrock, who wished him to make a break between the movements. Dvořák did not yield. The Adagio is in *romanza* style, based, as was the first movement, on three distinct themes. The Finale is a lively rondo in 3/8 time, suggesting the folk-like Furiant which was Dvořák's favorite Finale form.

DANCE OF THE SEVEN VEILS FROM "SALOME"

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The one-act drama, *Salomé*, written in French by Oscar Wilde, was first published in 1893. It was performed in Paris, October 28, 1896. An English translation by Lord Alfred Bruce Douglas (published in 1894 with illustrations by Aubrey Beardsley) was first performed in London, May 10, 1905 (Wilde having died in 1900). The play was translated into German by Hedwig Lachman and had a considerable vogue in German theatres. Strauss began his score in the summer of 1903 and completed it June 20, 1905. The first performance was given at the Dresden Court Opera, December 9, 1905, Ernst von Schuch conducting.

The Dance of Salome is a fully developed episode in Strauss's score. It is based upon two themes: the first, to which Salome begins her dance, is stated by the solo viola reinforced by the flutes; the second, more melodic in character, langorous and seductive, is sung by the strings with the low wood winds and horns. About these themes are interwoven no less than six motives from the main body of the score. They are listed by Lawrence Gilman in his analytical hand-book to Salome as "the first theme of Salome," "Enticement," "The Kiss," "Ecstasy," "Salome's Charm," and "Salome's Grace."

There are the following stage directions: "The musicians begin to play

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a wild dance . . . Salome still motionless . . . Salome begins to move and gives the musicians a signal, whereupon the wild rhythm subsides and merges into a gently rocking movement. . . . Salome appears to grow weary for a moment, . . . now she rouses herself to renewed whirling . . . Salome lingers for a moment in a visionary pause by the cistern in which Jokanaan is held captive, then throws herself at Herod's feet."

Having finished, she states her price. She will have the head of Jokanaan upon a silver charger.

"SALOME" AND RESPECTABILITY

When he wrote *Salome*, Strauss had composed the greater number of his symphonic poems, had evolved the elaborate musical schemes of *Ein Heldenleben* and the *Symphonia Domestica.* He had as yet written no operas except the early *Guntram* (1892–93), and *Feuersnot* (1900–01). An opera utilizing the full Straussian orchestra, and telling its tale with all the descriptive and colorful resource of a tone poem, lasting two hours without break, was indeed a wonder to the operatic world of 1905. It would have been so even without the added sensation of a subject which operatic intendants faced with caution and censors with reluctance. *Salome* was a challenge to the world of stage music too powerful to be denied. Within a year it had been mounted upon thirty European stages. Heinrich Conried undertook a production at the Metropolitan Opera House in New York on January 22, 1907, when Olive Fremstad sang the rôle of Salome, and Alfred Hertz conducted. The directors of the opera house put a stop to further performances on the grounds that the first one was "objectionable and detrimental to the best interests of the Metropolitan." Mr. Hammerstein ventured *Salome* at the Manhattan Opera House, on January 28, 1909, Mary Garden appearing in the title rôle, herself performing the dance of the seven veils (a substitute had acted this scene for Mme. Fremstad). There were fourteen performances. The opera was revived at the Metropolitan Opera House, January 13, 1934, with Göta Ljungberg as Salome. Ljuba Welitsch sang the title part at the Metropolitan Opera House in 1949, having first sung it in Vienna in 1944. She also has sung it with the New York City Opera Company, with which Phyllis Curtin sang the part last season. *Salome* had been mounted by the Metropolitan Opera Company last season with Birgit Nilsson in the title part.

»«

There had been many representations of the Biblical tale of Herod, his Queen, Herodias, and his stepdaughter, Salome, an inharmonious family at

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best. When Oscar Wilde conceived the subject in a new light, it became far more vivid as dramatic material. The Salome of Wilde was not the pliant tool of Herodias, merely obedient to her mother's purpose of vengeance upon John the Baptist. The daughter of Herodias whom Wilde imagined became enamoured of the direful prophet, who angrily spurned her advances. She was an imperious Princess, conscious of her power, ready to forfeit the half of Herod's kingdom which was offered her in her determination to have the lips of the prophet submit to her own—even in a submission of death.

It was the unreasoned and fanatical passion of Salome for the wan flesh of the prophet, stilled in death, which was found disturbing and scandalous in the year 1905. The subject had appealed to Oscar Wilde as *"quelque chose de curieux et de sensuel."* So he wrote to Sarah Bernhardt, for whom he enthusiastically envisioned the part. Wilde later denied having written the play for her, protesting that he was an "artist" and not an "artisan." Sarah Bernhardt agreed to appear in a production at the Palace Theatre, London, in 1892, but the censor refused a license. She never acted in the play, which was produced in Paris. The play as translated by Wilde's friend, Lord Alfred Bruce Douglas, was rejected by the censor in London and was not performed there until May 10, 1905. Oscar Wilde having been in jail at the time of the Paris production never saw his play performed, for he died in 1900. It was also in 1905 that the play in its German translation was mounted in Berlin, and had a considerable vogue in the German theatres.

It was in this same year that Strauss completed his opera and witnessed its first performance in Dresden on December 9. The first New York production of the opera aroused a storm of public discussion in which illustrious voices were raised in defense of the composer. A spokesman of what might be called the horrified faction was Henry T. Finck, who, in his book on Strauss, dismissed it as "a musical masterpiece, horribly, damnably wasted on the most outrageous scene ever placed before a modern audience." Political Boston was similarly offended and prevented a performance in this city. The Rev. Dr. William T. McElveen bespoke many clergymen when he said from his pulpit of the Shawmut Congregational Church: "There is stimulus in that music,

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but it is to the beast that is in us all." Philip Hale, as critic on the *Boston Herald*, protested that Strauss had never intended such an exhibition as had been permitted at the Manhattan Opera House in New York. Mr. Conried and the stage director had "violated brazenly and inartistically the directions of both the dramatist and the composer. The head should not have been brought down to the footlights; the stage should not have been fully lighted. Salome should have been near the cistern (at the back stage, left)." This, however, would not have favored vocal projection. In the current production in New York, Phyllis Curtin in the title part places the head close to the footlights where it is scarcely visible, and, lying before it, addresses her great monologue in effect to the audience.

The revulsion from the tale of Strauss's *Salome* when it first appeared has diminished through the years. People no longer surreptitiously look up the word necrophilism in the dictionary. The world is less concerned with "sordid details" than gratified by a prodigious achievement of the musical stage. Distasteful allusions bother us less. If textual aberrations should keep us from enjoying great operas, we should miss the beauties of *Die Walküre, Otello, Rigoletto*, or other operas where outrageous deeds are accepted by audiences with unruffled calm.

SUITE FROM THE COMIC OPERA, "HÁRY JÁNOS"

By ZOLTÁN KODÁLY

Born in Kecskemét, Hungary, December 16, 1882

The "ballad" opera from which the Suite is taken was set to a text by B. Paulini and Z. Harsányi, based on a poem by J. Garay. It was first produced at Budapest on October 16, 1926.

The Suite opens with a great orchestral sneeze, for whenever Háry begins one of his tales, a listener thus shows, according to the Hungarian superstition, that the story must be true.

"Háry and his sweetheart are amazed at the musical clock in the palace at Vienna—a clock with puppets appearing and disappearing.

"The two think of their father-land and long to be home. The love song is of Hungarian origin.

"In the battle, Napoleon is defeated by the peasant hero."

The following description of the opera was written by H. A. Phillips (*New York Times*, December 25, 1927):

Háry János is a national figure in Hungarian folklore. He holds a place in the childlike imagination of the peasantry as secure and real as, let us say, the legendary aspects of Joan of Arc in the mind of the French Catholic peasantry. But Háry János is something much closer to the Magyar and is even more personal in significance than he was in his mythical beginnings. In other words, Háry is the braggadoccio spirit of the Magyar himself crystallized into

mythical character. He is amused and terrified, regaled and enchanted by his own personality, about which he has woven a charming legend. Háry János is a colossal conceit. With this delightful character in mind, Kodály set out to depict him as a figure on the stage and as the embodiment of a certain phrase or as an aspect of Hungarian history and character. It is hardly necessary to say that he uses folksongs for his purpose, helping himself to an age-old treasure which is rich beyond the dreams of melodic avarice. His task, not of selection, but of rejection, must have been a mountainous one. His manner of executing it is an exhibition of consummate craftsmanship, humor, and humanity. Nor is it all humor. The pervading throb of the cimbalom is as the heart-beat of the Magyar tribes moving through a thousand years from the dim East to the plains of Hungary. The music, under a mask of gayety, is sometimes of a poignant sadness, and the gypsy style of many measures give the last touch of picturesqueness to the score. Then there is the stage and costuming, fantastic, gorgeous, merry with an extravagance and color that may be likened in some measure to the stage of "Chauve-Souris."

At first one is apt to misunderstand the character of Háry János and think of him as a Hungarian Munchausen—to rate him, in other words, only a tall liar. But to regard him as such would be to desert him in the delightful upper reaches of fancy. Appearing to be fierce and bloodthirsty, he is actually a gentle soul, comparable in some respects to Daudet's immortal Tartarin.

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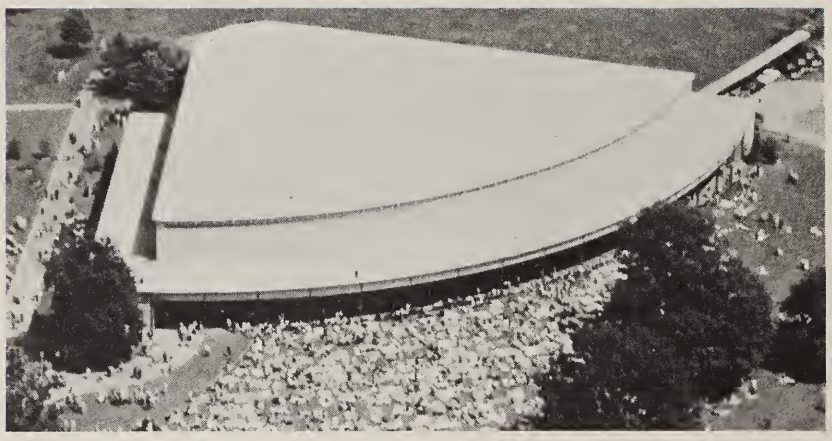
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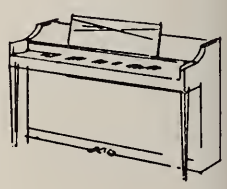
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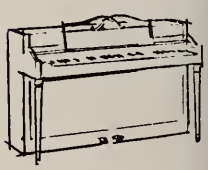
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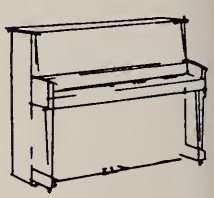
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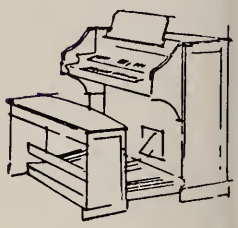












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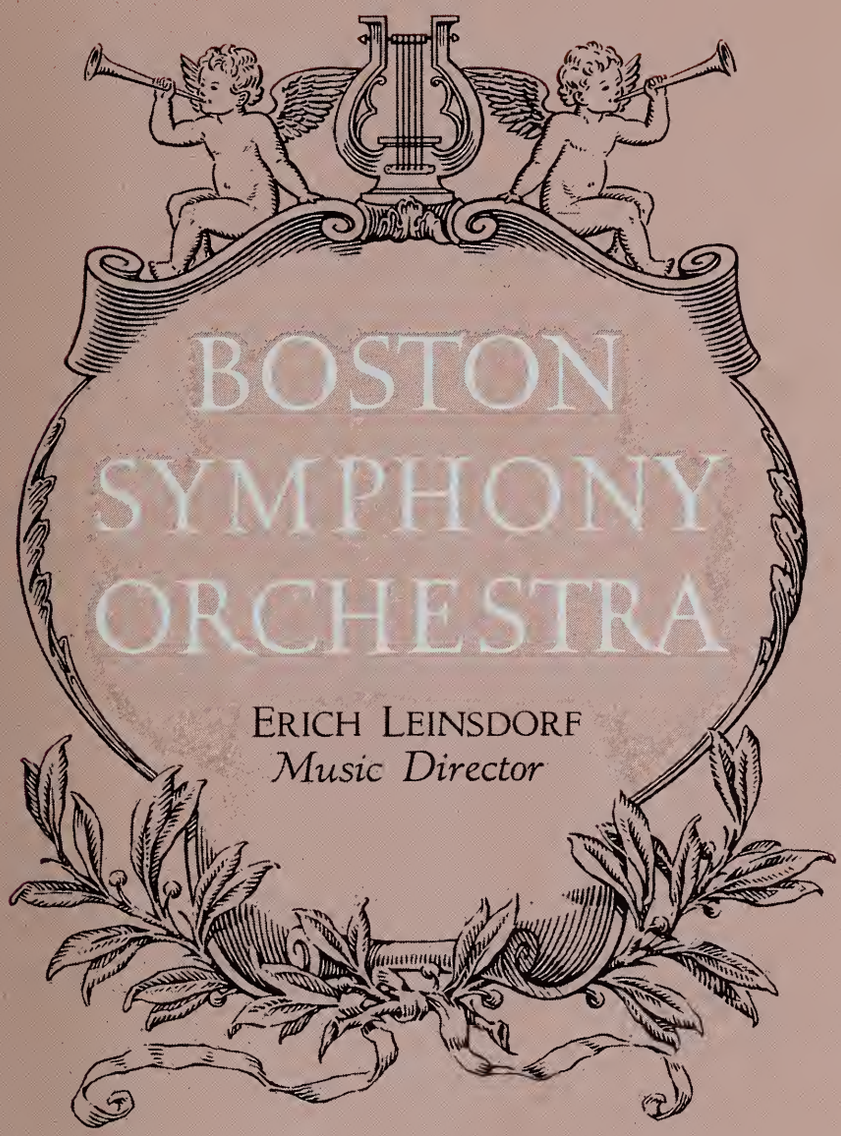
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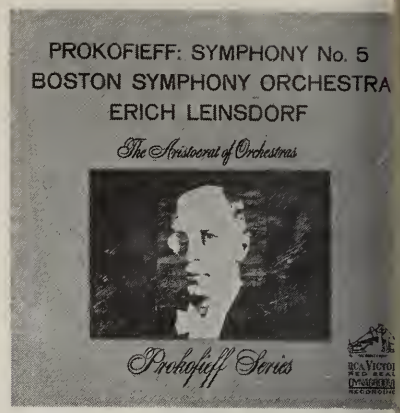
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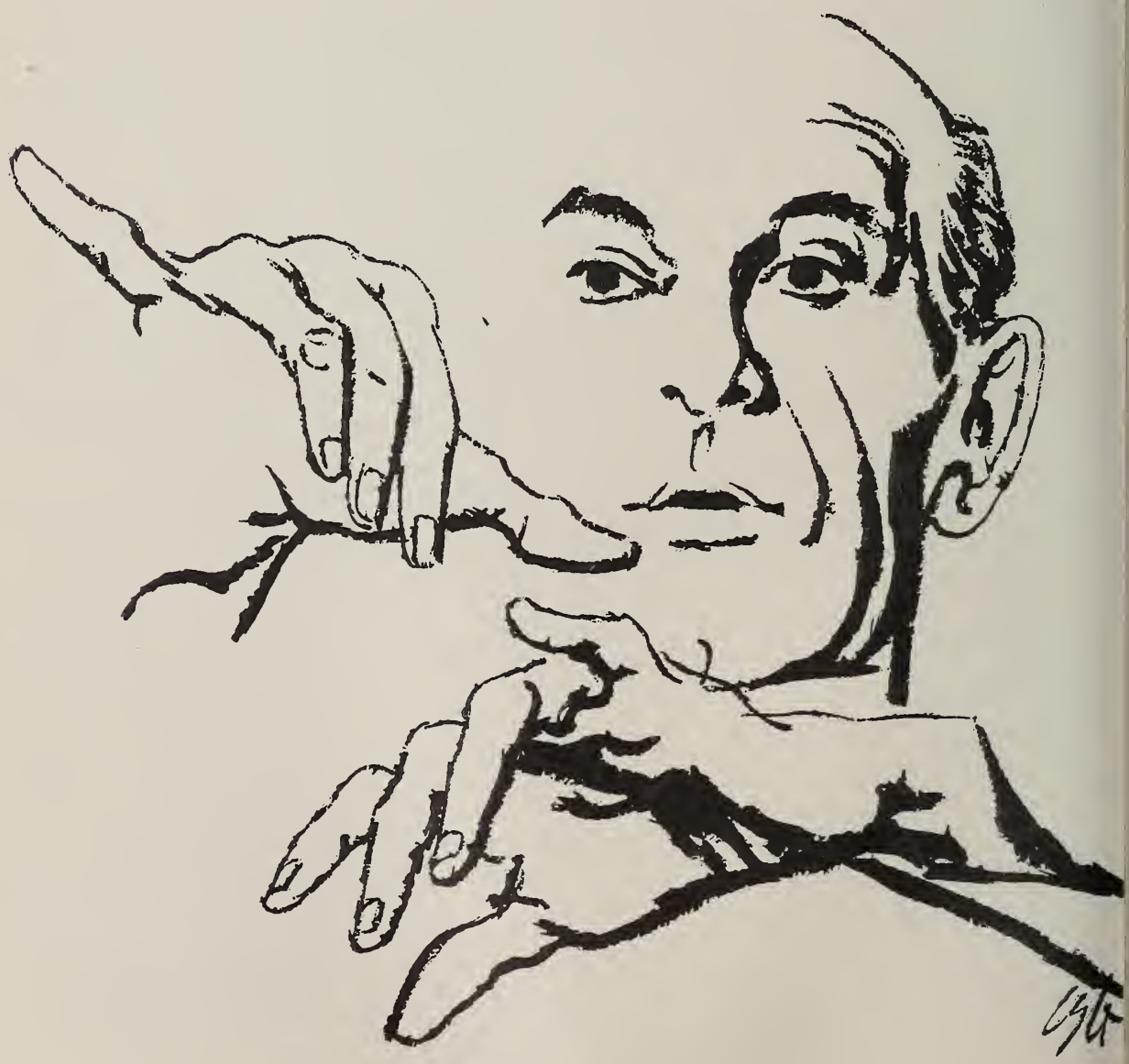
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TWENTY-EIGHTH SEASON

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

FOURTH WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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SEIJI OZAWA

Seiji Ozawa returned to Tanglewood as guest conductor at the Festival concerts last year, having previously appeared on the stage of the Music Shed in 1960 as a student conductor of the Berkshire Music Center, where he received the Koussevitzky Memorial Scholarship as the most outstanding young conductor of that season (he was then twenty-three).

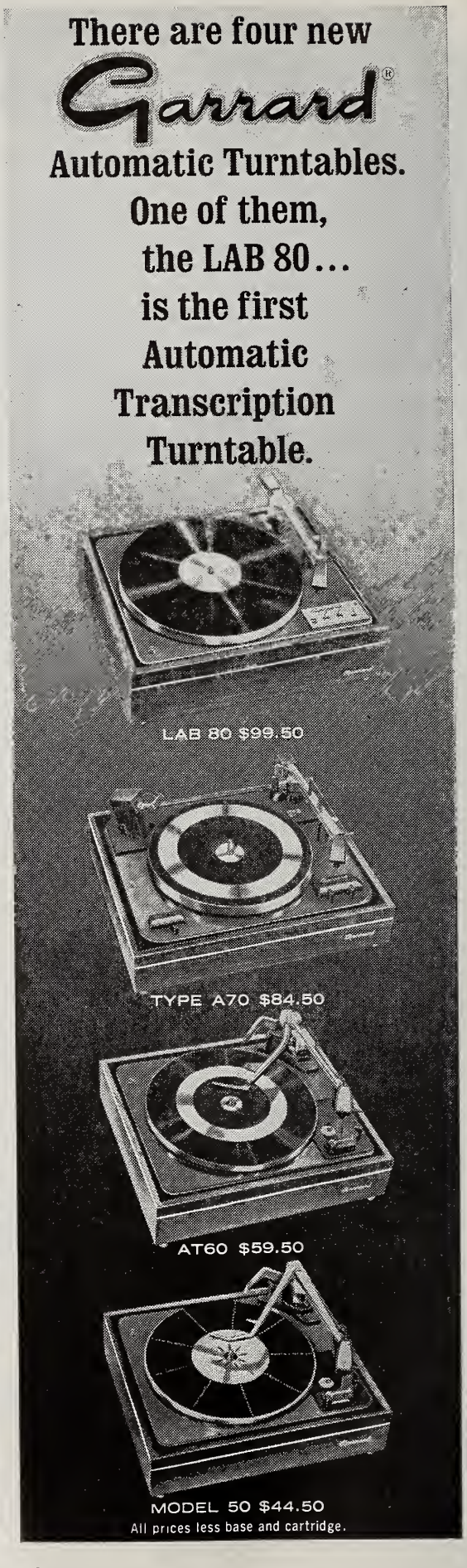
Before that time, Mr. Ozawa had attained a considerable reputation in Japan and in Europe. A graduate of the Toho School of Music in Tokyo, he had conducted the Japanese Radio Orchestra (NHK) and the Japanese Philharmonic. In 1959 he won the first prize at the international competition for orchestra conductors at Besançon.

Established in this country, he became Assistant Conductor of the New York Philharmonic in 1961 and has conducted as guest our principal orchestras in the east and west. He is the Music Director of the Ravinia Festival for a second season and will be the Director of the Toronto Orchestra in the season to come.

LEONARD ROSE is appearing for the first time at the Berkshire Festival Concerts. He was born in Washington, D. C. in 1918, studied with Felix Salmond at the Curtis Institute, and has been active on the faculties of the Juilliard School and the Curtis Institute. Before he devoted his energies entirely to solo performance, he led the cello sections successively of the NBC Orchestra under Toscanini, the Cleveland Orchestra and the New York Philharmonic. He has appeared many times as soloist with principal orchestras in the New and Old World. Mr. Rose owns a rare Amati instrument.

ISAAC STERN was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant, developed into a famous artist, and made this country his home. Since 1948 he has played with the Boston Symphony Orchestra on numerous occasions in Boston, Tanglewood, New York and elsewhere, including Edinburgh in 1956.

EUGENE ISTOMIN was born in New York City, November 26, 1925, of Russian parents, both of them singers. Studying first in New York, he entered the Curtis Institute of Music at the age of fourteen and there studied with



BOSTON SYMPHONY ORCHESTRA

Berkshire Festival, Season 1965

Friday Evening, July 23, at 8:00

ERICH LEINSDORF, *Conductor*

REVISED PROGRAM

WAGNER — Prelude to "Die Meistersinger von Nuernberg"

DVORAK — †*Concerto for Cello, in B minor, *Op.* 104

I. Allegro
II. Adagio ma non troppo
III. Finale: Allegro moderato

Soloist: LEONARD ROSE

Intermission

TCHAIKOVSKY — *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto; Moderato con anima
II. Andantino in modo di canzona
III. Scherzo: Allegro (Pizzicato ostinato)
IV. Finale: Allegro con fuoco

†First performance at the Festival concerts

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ERICH LEINSDORF, *Conductor*

DVORÁK †*Concerto for Cello, in B minor, *Op.* 104

I. Allegro

II. Adagio ma non troppo

III. Finale: Allegro moderato

Soloist: LEONARD ROSE

Intermission

TCHAIKOVSKY *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto; Moderato con anima

II. Andantino in modo di canzona

III. Scherzo: Allegro (Pizzicato ostinato)

IV. Finale: Allegro con fuoco

† First performance at the Festival concerts

Mieczyslaw Horszowski and Rudolf Serkin. He made his first public appearance in 1943 with the Philadelphia Orchestra. He has played with many orchestras since, with this Orchestra at the Berkshire Festivals and in Boston. He has played at the Festivals organized by Pablo Casals in Prades and Perpignan and has given joint recitals with that artist in Europe.

In dedicating the Festival Concert of July 25 to the twenty-fifth anniversary of the Berkshire Music Center and to its founder, Serge Koussevitzky, Mr. Ozawa (who was a student conductor at the Center in 1960) has intentionally opened the program with Paul Hindemith's *Konzertmusik* for Brass and Strings. This score was composed for the Boston Symphony Orchestra on the occasion of its fiftieth season in 1931 and was introduced and widely performed by Serge Koussevitzky. When Dr. Koussevitzky organized the Berkshire Music Center in 1940, he chose Hindemith to be on his first faculty. Hindemith at that time performed his *Konzertmusik* with the Berkshire Music Center Orchestra.

The Boston Symphony Orchestra established the Berkshire Music Center in 1940 in compliance with a long-cherished dream of Serge Koussevitzky. His plan of bringing the talents of a great orchestra into close association with younger talents from many parts of the world has been fulfilled in the years under his direction until his death (in 1951), followed by those under Charles Munch and the three years in which Erich Leinsdorf has devoted himself with zeal and keen judgment of his new task.

To mark this anniversary season a site is being dedicated for the "Seranak Studio for Composers," a project sponsored by the National Federation of Music Clubs and the Koussevitzky Music Foundation for the erection of buildings on the grounds of Koussevitzky's summer home, Seranak, where composers may work in seclusion while having the benefit of the activities of Tanglewood near by.

In addition the Koussevitzky Music Foundation has published "A Tanglewood Dream," a booklet of pictures of the Berkshire Music Center during its twenty-five years, with quotations from Koussevitzky and others closely associated with the Center. Copies of the booklet are available at the Tanglewood Music Store.



Program Notes

Friday Evening, July 23

CONCERTO IN B MINOR FOR CELLO, *Op.* 104

By ANTON DVOŘÁK

Born in Mühlhausen (Bohemia), September 8, 1841; died in Prague, May 1, 1904

Dvořák's Concerto for Violoncello had its first performance at a Philharmonic concert in London, March 19, 1896, Leo Stern soloist.

The works which Dvořák composed during his stay in America (1892–95) added to his already considerable popularity. They included the Symphony in E minor "From the New World," of 1893, and the String Quartet in F major and String Quintet in E-flat written in the summer of that year at Spillville, Iowa; the Ten Biblical Songs (1894), and the Cello Concerto (1895)—also some lesser works (such as the Festival Cantata, "The American Flag"). Dr. Ottokar Šourek (in Grove's Dictionary) states that "his great yearning for his native land" inspired several of these works, and "permeates deeply" two of them: the set of Biblical Songs and the Cello Concerto.

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Cellists of the time seem to have taken a lively interest in the news that a notable addition was to be made to the very scant literature of concertos for their instrument. At least two of them felt an almost parental concern in the safe arrival of the new work. One of these was Alwin Schroeder, first cellist of the Boston Symphony Orchestra. Mr. Schroeder assisted the composer in writing in the passage work for the solo instrument. When Dvořák left New York and returned to Prague with his uncompleted score, he found an even more industrious helper in the Bohemian cellist, Hans Wihan, who, as some believe, originally persuaded the master to undertake such a work.

From Dvořák's letters to his publisher Simrock in that year concerning the publication of the Concerto it becomes evident that Wihan had a great deal to do with the preparation of the score. Dvořák wrote that "the principal part with fingering and bowing indications has been made by Prof. Wihan himself." And later he wrote, "The Concerto I must dedicate to my friend Wihan," which obligation was duly carried out. The true composer even feared that his adviser might interfere in the matter of proof reading and felt called upon to warn the publisher. "My friend Wihan and I have differed as to certain things. Many of the passages do not please me, and I must insist that my work be printed as I have written it. In certain places the passages may, indeed, be printed in two versions—a comparatively easy and a more difficult one. Above all, I give you my work only if you will promise me that

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no one—not even my friend Wihan—shall make any alteration in it without my knowledge and permission—also no cadenza such as Wihan has made in the last movement—and that its form shall be as I have felt it and thought it out. The cadenza in the last movement is not to exist either in the orchestral or the piano score: I informed Wihan, when he showed it to me, that it is impossible so to insert one. The finale closes gradually diminuendo—like a breath—with reminiscences of the first and second movements; the solo dies away to a pianissimo, then there is a crescendo, and the last measures are taken up by the orchestra, ending stormily. That was my idea, and from it I cannot recede." Wihan never performed the Concerto in public.

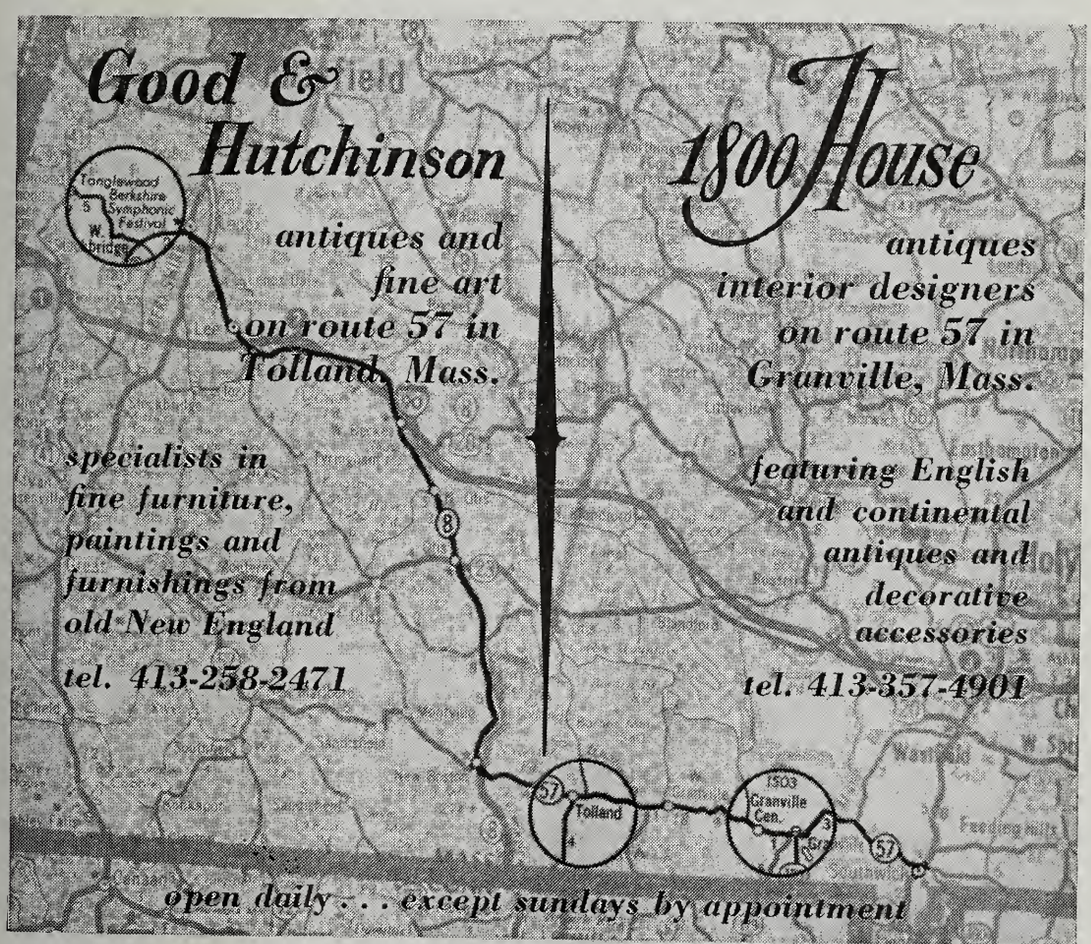
The first movement, allegro, in B minor, 4/4, follows in most respects the prescription of the sonata form. The second movement, adagio ma non troppo, is in G major, 3/4. The finale, allegro moderato, in B minor, 2/4, is a fully developed rondo on three themes.

SYMPHONY No. 4, IN F MINOR, *Op.* 36

By PETER ILICH TCHAIKOVSKY

Born in Votkinski, in the government of Viatka, Russia, May 7, 1840; died in St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.



The year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this Symphony and the two that followed somehow demand a program. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of program in the Fourth. He voluntarily gave to the world no clue to any of the last three, beyond the mere word *"Pathétique"* for the Sixth, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a program for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the Symphony, without Tchaikovsky's postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my Symphony is program music, but it would be impossible to give the program in words; it would appear ludicrous and only raise a smile." The program devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a program for the Fifth Symphony has been recently discovered, in which "fate" is found



once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out the Fourth Symphony he was intensely unhappy—there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante, to whom he was ashamed to confess his abnormality, was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have have been identified in Tchaikovsky's mind with this ringing and triumphant theme. Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this Symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his

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music was to him a thing of unclouded delight always, and the days of his troubles seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-power. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his Symphony to which he clung in desperation, that restored his "sane self."

Let those who protest that Tchaikovsky fills his music with his personal troubles examine the facts of his life. Rasped nerves, blank, deadening depression, neurotic fears—these painful sensations assailed Tchaikovsky in his frequent times of stress. He turned from them in horror. They are not within the province of music, nor did he attempt to put them there. The pathological and the musical Tchaikovsky are two different people. The first was mentally sick, pitiably feeble. The second was bold, sure-handed, thoroughgoing, increasingly masterful, eminently sane. It was precisely in the darkest moment in Tchaikovsky's life that there surged up in his imagination the outline of the Fourth Symphony—music far surpassing anything he had done in brilliance and exultant strength.



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ERICH LEINSDORF, *Conductor*

ROSSINI — †Overture to "La Scala di Seta"

MENDELSSOHN — *Symphony No. 3, in A minor, "Scottish," *Op.* 56

I. Andante con moto; Allegro un poco agitato
II. Vivace non troppo
III. Adagio
IV. Allegro vivacissimo; Allegro maestoso assai

Intermission

BEETHOVEN — †Romance in G major, for Violin and Orchestra, *Op.* 40

SIBELIUS — Concerto for Violin and Orchestra, in D minor, *Op.* 47

I. Allegro moderato
II. Adagio di molto
III Allegro ma non tanto

Soloist: ISAAC STERN

† First performance at the Festival concerts

Saturday Evening, July 24

LA SCALA DI SETA (The Silken Ladder)
By Gioacchino Antonio Rossini
Born in Pesaro, Italy, February 29, 1792; died in Passy, France, November 13, 1868

The month of May, 1812, was in more than one sense an important moment in European history. Napoleon, with his conglomerate army, was moving towards Russia. Beethoven in Vienna was putting the last touches on his Seventh Symphony. A far less important event was the performance at the San Moisè Theater in Venice of *La Scala di seta* by Rossini. Rossini, aged twenty, was at the beginning of his career. He had had his first opera performance two years before in the same theater (*La Cambiale di matrimonio*). *La Scala di seta* was unfavorably criticized especially on account of its resemblance to Cimarosa's *Il Matrimonio segreto* with its stock situation of the girl who foils her guardian's matrimonial plans for her by carrying on a secret affair of her own. After a short run the opera itself dropped into oblivion, while the bright overture enjoys a perennial survival in concerts.

One of the often told anecdotes about Rossini which seem too good to be swallowed whole but can never be disqualified concerns *La Scala di seta.* Rossini, a young beginner not looked upon as important by Cera, the impresario in Venice, deliberately handed him a poor libretto, saying: "Here is a libretto of little worth." "Never mind," answered Rossini, "I'll dish it up with music of even less worth." Even the following letter sent from Rome has been doubted: "*Mio caro:* In giving me the libretto entitled *La Scala di seta* to set, you treated me like a child; in giving you in return a *fiasco* I answer in kind. Now we are even." Stendhal, who makes much of this story, says that the audience "took the proceedings as a personal affront, and whistled with all the derisive vehemence of which an Italian audience in a fury alone is capable."

Tancredi, Rossini's first *opera seria,* produced at the Fenice in Venice in the following February, was his stepping stone to fame. "*Tancredi* enjoyed a popularity," wrote Stendhal, "verging on the delirious—a true furore."



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SYMPHONY No. 3 IN A MINOR, "SCOTTISH," *Op.* 56

By FELIX MENDELSSOHN-BARTHOLDY

Born in Berlin, February 3, 1809; died in Leipzig, November 4, 1847

In the spring of 1829, Felix Mendelssohn, promising pianist and composer of twenty, visited England, played with the Philharmonic Orchestra in London and conducted it, was entertained by delightful people, and enjoyed himself thoroughly. In July he undertook a tour of Scotland with his friend Carl Klingemann. The people and the landscape interested him. He wrote of the Highlanders with their "long, red beards, tartan plaids, bonnets and feathers, naked knees, and their bagpipes in their hands." The moorlands intrigued him too, and when fogs and rains permitted, the insatiable tourist brought out his sketchbook and put it to good use.

He wrote home of the Hebrides and the Cave of Fingal—also of the Palace of Holyrood, then a picturesque ruin, in which Mary of Scotland had dwelt. "In the evening twilight we went today to the palace where Queen Mary lived and loved; a little room is shown there with a winding staircase leading up to the door; up this way they came and found Rizzio in that little room, pulled him out, and three rooms off there is a dark corner, where they murdered him. The chapel close to it is now roofless, grass and ivy grow there, and at that broken altar Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found today in that old chapel the beginning of my Scottish Symphony."

It would be a mistake, of course, to look for anything like definite description in this score, or for that matter in any symphony of Mendelssohn. He did not even publish it with a specific title, although he so referred to it in his letters. There have been attempts to prove the Symphony Scottish in character. It is probably nearer the truth that the thoughts of the young German were swarming with musical images in the summer of 1829, images which took on a passing shape, a superficial trait or two from what he heard in a strange land. An indefatigable sight-seer, he must have found the raucous drones produced by brawny males in skirts less a matter for musical inspiration or suggestion than an exotic curiosity.

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ROMANZE IN G MAJOR, FOR VIOLIN AND ORCHESTRA, *Op.* 40

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven's two Romances for Violin and Orchestra, each a single slow movement in G major and F major respectively, were composed not later than 1802. In the autumn of that year they were offered by the composer's sales-minded brother Karl to Breitkopf and Härtel and to André in Offenbach. Both, however, were published by Hoffmeister and Kuhnel (Op. 40 in 1803, Op. 50 in 1805).

In each the composer weaves its songlike theme with elaborating sixteenths to a light supporting or echoing accompaniment. The G major Romance has the tempo indication "Adagio cantabile"; the F major Romance has none.

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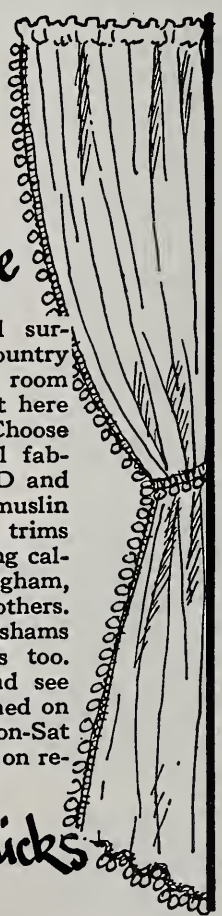
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CONCERTO IN D MINOR FOR VIOLIN AND ORCHESTRA, *Op.* 47

By JEAN SIBELIUS

Born in Tavastehus (Hämeenlinna), Finland, December 8, 1865;
died in Järvenpää, September 20, 1957

The Violin Concerto was composed in 1903, subjected to a considerable revision, and in its later form first played on October 19, 1905.

Sibelius, who in his youth studied the violin and played it on occasion in public before he devoted his efforts entirely to composition, turned once in his life to the concerto as a form. He first intended his Violin Concerto for the virtuoso Willy Burmester, who had been concertmaster of the orchestra of Kajanus at Helsinki. Whatever the reason may have been, Burmester played the Concerto of Tchaikovsky instead, and Viktor Novacek played the new work in Helsinki on February 8, 1904, Sibelius conducting. Karl Teodor Flodin, a prominent critic who was for years the well-meaning mentor of Sibelius, objected that, having the choice between an orchestral work with an integral obbligato violin part and a traditional display piece, Sibelius had leaned toward the latter alternative. Sibelius, so Harold E. Johnson tells us, accordingly revised his score in the direction of orchestral interest. The version performed by Karl Halir in Berlin, and so published, lies gratefully under the soloist's fingers and favors his musicianship, but it is not the sort of music chosen by a violinist primarily concerned with exhibiting his technical prowess.

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Cecil Gray has found that "the Concerto has occasionally a perceptibly national flavour. Some of the thematic material, indeed, notably the B-flat minor episode in the first movement and the second subject of the last, with the characteristic falling fourth in both, is strikingly akin in idiom to Finnish folk-songs of a certain type. Needless to say, however, there is no suggestion here of any deliberate employment of local colour; the resemblance is no doubt entirely unconscious and unintentional."

I. Allegro moderato, D minor, various rhythms. This movement is somewhat in the nature of an improvisation. The traditional two themes are to be recognized clearly, but they are treated in a rhapsodic rather than formal manner. The first chief theme, given to the solo violin at the beginning, over an accompaniment of violins, divided and muted, is of a dark and mournful character. It is treated rhapsodically until an unaccompanied passage for the solo violin leads to a climax. A short orchestral tutti brings in the announcement by the solo instrument of the more tranquil second theme. After the development of this motive, there is a long tutti passage; then the solo violin, having had an unaccompanied cadenza, states again the dark first theme. The second one reappears, but in altered rhythm. The movement ends in a brilliant climax. The time taken by the solo violin in this movement to develop the themes without orchestral aid deserves attention.

II. Adagio di molto, B-flat major, 4/4. A contemplative romanza, which

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III. Allegro, ma non tanto, D major, 3/4. The first theme of this aggressive rondo is given to the solo violin. The development leaps to a climax. The second theme—it is of a resolute nature—is given to the orchestra with the melody in violins and violoncellos. The movement is built chiefly on these two motives. A persistent and striking rhythmic figure is coupled with equally persistent harmonic pedal-points.



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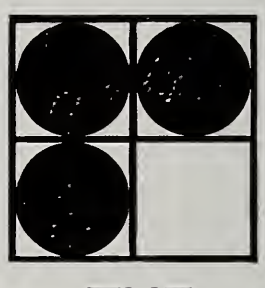
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I. Allegro
II. Largo
III. Rondo alla Polacca

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I. Lento; Allegro non troppo
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By PAUL HINDEMITH

Born in Hanau, near Frankfort, November 16, 1895; died December 28, 1963

The *"Konzertmusik für Streichorchester und Blechbläser"* was composed for the fiftieth anniversary of the Boston Symphony Orchestra, and performed April 3, 1931.

Hindemith tends to use the string and the brass groups as distinct units, giving the melodic lead to one or the other usually without the doubling of parts between the choirs. The parts for first and second violins are identical, except in a few passages. The first of the two movements divulges several themes, the principal subject, a sustained melody for the brass, being set against a rhythmic theme for the strings. The brass choir by itself then develops a rhythmic subject of its own, and the strings, alone, reiterate their subject. There is no development section as such, but a restatement newly treated, and a broad coda. The basis of the second movement is a considerably developed fugue in three voices. Here the strings are in command. There is a long subject in sixteenth notes, stated in turn by the violins, the violas, and the cellos with basses. The fugue is interrupted by a contrasting section of more sustained character, in which a melody is given in turn to the violas, trombone, combined strings, and trumpet. The fugue returns, here announced by the cellos and developed expansively to its conclusion.

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CONCERTO FOR PIANO, VIOLIN AND VIOLONCELLO, *Op.* 56

By LUDWIG VAN BEETHOVEN

Born in Bonn December 16(?), 1770; died in Vienna, March 26, 1827

This Concerto was composed in 1804, a year of the flood tide of Beethoven's genius. He had recently completed his Eroica Symphony. Sketches for the Concerto are mingled in the sketchbooks with notations for *Fidelio,* the *Waldstein* and *Appassionata* Sonatas. The composer offered it to Breitkopf and Härtel on November 26, 1804 as "a Concertante for Violin, Cello and Pianoforte," together with the "new grand symphony" and *The Mount of Olives.*

A triple concerto would imply an obligation, and Anton Schindler has conjectured that it was written for the Archduke Rudolph.* Beethoven's patron and pupil was sixteen at this time, and could not have been taking his piano lessons for very long. Dr. Wilhelm Altmann notes that the piano part, save for occasional "tricky places," is of very moderate difficulty as compared to the other two solo parts.

Except that the last two movements are joined, this work conforms outwardly to the concerto in the concerto grosso tradition. There is the usual multiple exposition for the orchestra, the violin, the cello and the piano in turn. There is a considerable development and coda. The slow movement opens with a cello solo, "molto cantabile," and proceeds with ornamentation of the subject. The finale develops a Polonaise rhythm in 3/4 and so ends, after a change at the beginning of the coda to a 2/4 beat.

* It was dedicated to Count Franz Joseph von Lobkowitz.

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SYMPHONY IN D MINOR

By CÉSAR FRANCK

Born in Liège, Belgium, December 10, 1822; died in Paris, November 8, 1890

The Symphony by César Franck had its first performance by the Conservatoire Orchestra of Paris, February 17, 1889.

It is not hard to sympathize with the state of mind of Frank's devoted circle, who beheld so clearly the flame of his genius, while the world ignored and passed it by. They were naturally incensed by the inexplicable hostility of some of Franck's fellow professors at the Conservatoire, and moved to winged words in behalf of their lovable *"maître,"* who, absorbed and serene in his work, never looked for either performance or applause—was naïvely delighted when those blessings sparingly descended upon him.

To probe back into the circumstances which surrounded the composition of Franck's Symphony and its performance in the musical Paris of 1889 is to revive a controversial spirit which no longer exists. This Symphony, which is now generally recognized for its worth in the standard repertory, was for years after the death of its composer a subject for discussion and disagreement. Those who lived and worked with Franck found his music expressive of the master they loved and welcomed it accordingly. They were indignant with those who gave no more than passing attention to the obscure organist of the Conservatoire.* These reluctant musicians were annoyed that the otherwise unassertive teacher had the effrontery to compose music out of the expected

* D'Indy pours just derision upon the ministry who, as late as August, 1885, awarded the ribbon of Chevalier of the Legion of Honor to "Franck (César Auguste), professor of organ."

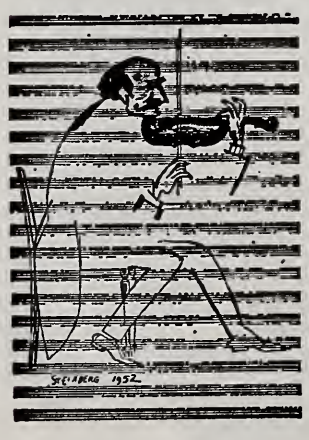


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pattern. If Franck was aware of this surrounding controversy he gave no sign of being disturbed by it. It is more than probable that the ardent claims made by his fellow members in the *Société Nationale* spurred the passive indifference of musicians "outside" into active rejection.

Franck's Symphony was inevitably compared with the symphony by Saint-Saëns in C minor, which had been introduced on January 9, 1887. D'Indy has claimed that Franck could not have known the symphony at the time, but Vallas retorts with the statement that "Sketches for Franck's Symphony were jotted down during two months of the summer of 1887—that is, six months and more after the publication and performance of the Saint-Saëns." That both symphonies lean to the color of the organ and that both have a cyclic recurrence need only mean that both were composed at a time when such traits were likely. The opinion of Bellaigue that "One is night, the other day; in the Saint-Saëns one breathes freely; in the Franck one is stifled and dies" may be contrasted with the opinion of d'Indy that "the final impression of doubt and sadness" felt in the symphony of Saint-Saëns has its exact opposite in Franck's Symphony, which is "a continual ascent towards pure gladness and life-giving light because the workmanship is solid and its themes are manifestations of ideal beauty." It would hardly occur to a listener today to compare two symphonies which are as different as were their two composers.



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MENDELSSOHN TODAY

IF THE denial of Mendelssohn's music by the late German Reich made no sense, the vaunting of him since as a vindication of Jewish culture is hardly more applicable, except in the light of a natural reaction. When Heinrich Edward Jacob* in a recent book dwells on that momentary aberration of a German regime that was, we remain confident that Mendelssohn's music will continue to enchant when the racial pros and cons which some have tried to connect with it are quite forgotten. So with Wagner and his unfortunate polemics. *Tristan* and *Die Meistersinger* will surely continue to enchant multitudes when *Judaism in Music* will have been long since forgotten. Those who have read that piece of warped theory wish that he had not written it. Let us not, like Mr. Jacob, advise a bonfire.

If Mendelssohn's music is racial at all it is broadly so as an efflores-

* *Felix Mendelssohn and His Time*, translated by Richard and Clara Winston (Barrie and Rockliff, London). A still more recent book is *Mendelssohn, A New Image of the Composer and his Age*, by Eric Werner (Macmillan, London). It is by far the most informative book on this composer in the English language.



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cence of German culture in the last century – the culture of Goethe and Schiller. After reading Schiller's *Wilhelm Tell* in Switzerland in 1831, Mendelssohn wrote to his family: "There is surely no art like our German one! Heaven knows why it is so." And to Goethe, on his birthday, five days later: "I want to tell you how much I have appreciated, on this particular day, living in these times, and being born a German."

Mendelssohn gives the impression of having lived a life of delightful experiences in that "calm sea and prosperous voyage" which was his well-protected life. The music which came from him seldom bore any close resemblance to its supposed origins. When he encountered sights and sounds, poets and literature, peoples at worship, he was stimulated to compose, but the music was his own, a fortunate result of tonal stimulation, not an adoption of basic character in his subject. He enjoyed Scotland and Italy, he loved Shakespeare's *Midsummer Night's Dream* and Goethe's *Faust,* the drama of ancient Greece, but his scores were always Mendelssohn bearing external labels. Music of the church drew his sympathetic response, but not as an act of faith. He listened avidly to the Roman services at St. Peter's, he studied Lutheran chorales and set many of them, moved by his never ceasing admiration for the music of Bach. He never composed in the idiom of the synagogue, no doubt because the music as music had not sufficient appeal for him. He loved all cultures, Christian, Jewish, Classicist, a love he inherited from his family, his sisters and brother, his parents, his grandfather Moses, all of whom were broadly intellectual and unorthodox. He never questioned or bothered to mention the fact that his father Abraham had had him baptized as a small boy. He could absorb himself as keenly in the New Testament as the Old, in the story of Paul of Tarsus, the Christian convert, as in the story of the Hebrew prophet Elijah – both as material for musical treatment rather than as spiritual leaders to be taken deeply to heart.

If Mendelssohn ever openly discussed the problem of Anti-Semitism,

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which was a real issue in Germany in his time, the record fails to show it. To dwell upon a distressing subject would have been a lapse from the undeviating cultivation of beautiful thoughts, the persistent warmth and cheer of his letters. Perhaps his calm obliviousness was the part of wisdom, an example for that day when, as Schiller foretold, *"Alle Menschen werden Brüder,"* when ignorant prejudice and defensive racial consciousness are alike forgotten.

Mendelssohn's magnanimity toward all religious sects, his open acceptance of all enlightened thought were quite at one with the keen intelligence of his whole family. The family was as congenial and as free from occasional inner friction as could be expected among such strong wills and close consanguinity. Their character bore the stamp of the example of Moses Mendelssohn, Felix's grandfather, who died twenty-three years before Felix was born, but who lived on as an undimmed memory, a model of intelligence. Moses was always poor. He was deformed, a hunchback. His writings bespeak a brilliant thinker, but, more important, a humanist of universal understanding. He was a pupil of Leibnitz and still closer to Lessing, who made him the central subject of his play, *Nathan the Wise.* A single anecdote will point the place of Moses in the practical philosophy of his descendants. It is related by Sebastian Hensel, the son of Fanny Mendelssohn's painter-husband.

In 1769 a Christian minister named Lavater, impressed by Moses Mendelssohn's sympathetic grasp of Christianity, challenged him in print to adopt the "only saving faith" and refute his own. Moses answered that "he was a Jew by inmost conviction. . . . He did not annihilate his adversary, as Lessing would have done, but he let the sun of his clear mind shine so victoriously, so gently, and with such persuasion, that the mantle of Christian charity sank from the shoulders of the man of God, and the triumph of Mendelssohn was complete. Lavater saw with surprise how wrong he had been, and apologized most humbly." Others who made bitter attacks on him, trying to provoke

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retorts, were disappointed. "However, disagreeable this affair was to him, it proved very serviceable to Judaism; never had the Jewish cause been so gloriously defended, or by such a champion." Like his grandfather, Felix never allowed a private disagreement to become an open issue.

From every accepted point of view, Felix Mendelssohn's given name could not have been more aptly chosen. Happy is the man who grows in a loving family circle where music and letters are actively pursued and his abilities nurtured at every hand, who enjoys the sympathy and understanding of a sister, herself a musician, and the devotion of a beautiful wife. Mendelssohn's development as an artist was never impeded by a money problem. He acquired, even as a boy, a complete and confident mastery of his instrument, the piano, and of felicitous orchestral writing. Finely attuned to the temper of his times, his music became its perfect and unflecked image. Given good looks and an even temper which was the soul of tact, his popularity was always assured. He knew numerous and close friendships. He was welcomed and adored by a large public in most of the communities where he dwelt. This happened in Düsseldorf where he directed the festivals, in Leipzig where he transformed the Gewandhaus Orchestra and founded the Conservatory, in London which he visited nine times. He broke precedent by standing before the London Philharmonic Orchestra with a baton (then an unaccustomed instrument) in his faultlessly gloved hand and showing for the first time the miracle of full orchestral control. When he took his place at the piano he so charmed the ladies that, as he put it in a letter to his family, their bright-colored hats "were agitated like a tulip field swept by the wind."

Mendelssohn did everything smoothly and acceptably, and one thing, only one, superlatively well. He was an avid reader, a linguist and philosopher, a conversationalist. He made a delightful guest and was asked everywhere. He was an indefatigable tourist, capturing his impressions in letters, diaries and sketches. The sketches were careful

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literal records. If the camera had been invented he would surely have relied upon it instead – and not remembered as well the detail his fine pencil point had noted. His lengthy written descriptions must have been (as they always are) a good deal less interesting to the recipient who had not seen the objects described than to the writer still gloating over his memories. The letters to family and friends, affectionate, good natured, with never a hint of disputation, are somehow too irreproachable to be humanly communicative. When troubles occasionally disturbed their serenity they were carefully omitted in publication.

Since no man's life can be quite a paradise on earth, there was sometimes in his career a contrary undercurrent of envy and opposition, an expected undercurrent in view of his overriding success. Eric Werner in his new book considerably modifies this picture of untroubled felicity; indeed it is the truest account which has appeared in the English language. When he encountered the inner politics, the petty professional obstructionism which went with his conducting posts, he controlled his temper with difficulty. This was the case in Berlin, where he was drawn by family ties, but where his acceptance was somewhat less than unanimous. His monarch, Wilhelm IV, was well disposed, but had not the intelligence to understand his best capacities and give him a free hand. Occasional friction with his colleagues he met with polite forbearance, an attitude he could well afford to take. The last year of Felix, the favored of fortune, was clouded by sorrow. Having lost both parents, he was shaken by the death of his beloved sister Fanny in May, 1847. He was already failing in health, and in the November following he died at the age of thirty-eight.

Would the scope of his particular genius have expanded if he had lived another score of years, the years in which Wagner and Liszt changed the face of music and Brahms stoutly opposed them by adhering in his own forceful way to the symphonic proprieties? It is very doubtful. Mendelssohn was no intrepid adventurer – his music was

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crystallized into its neat and for him its proper form before he was of age. Music usually came to him without effort, but he spent his life refining, polishing, tirelessly improving his scores. He was not without daring, for his invention was fresh and ever-renewing – within formal bounds. Had he lived longer he might have given us more orchestral works as wholly engaging as the "Italian" and "Scottish" Symphonies, the "Hebrides" Overture, but in much the same pattern. If the King and Court at Potsdam had not held him to such heavily classical authors as Sophocles and Racine for the Royal Theatre, he might have composed another score of incidental music as suitable to his airy and sparkling style as *"A Midsummer Night's Dream."*

That part of Mendelssohn's music which has continued to appeal to posterity is limited, it must be admitted, by his conceptual limitations in the shaping of his scores. The tonal language which he made so intimately his own was too agreeable and unruffled to encompass the larger subjects, tragic, spiritual, contemplative, which drew him. He never found a viable libretto for an opera. He had the kind of intellect that responded to every contact with an alert sensitivity even when it was not within the scope of his own artistry. The magnitude of Bach's Saint Matthew Passion and the eruptive restlessness of Beethoven's C minor Symphony were quite beyond his usage, but they were close

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7 MARTINON
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8 LEINSDORF
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AUGUST 13 DE CARVALHO
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14 LEINSDORF
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15 STOKOWSKI
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WAGNER: "Lohengrin," Act I

BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

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WAGNER: "Lohengrin," Act III

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to his heart. He was a zealous propagandist for both composers; he first made the world aware of the Passion at the age of twenty, and a few months later he sat at Goethe's piano at Weimar, and played for him fugues from the *Well-tempered Clavier* and the first movement of the Fifth Symphony. Bach and Beethoven no more than touched Goethe's probing curiosity. To Mendelssohn they were unapproachable gods. Beethoven then (in 1830) was three years dead. He was still in the category of an avant garde composer. His music was ahead of Mendelssohn's æsthetic scope but not of his perceptivity. Mendelssohn's tonal felicities were the very mirror of his time. His best qualities are for all time. No orchestral scoring will ever quite repeat the Mendelssohnian lucidity, no scherzo will match in kind those he left. The composer who invented the "song without words" so proved his particular gift for instrumental melody.

Mendelssohn's music has come in for a good deal of condescension as the years have passed. Wagnerian immensity eclipsed it for a long time. In the new century, as the taste turned to smaller forms, his too ready effusion of sentiment became suspect. Now we are becoming aware that what is lacking in music of today leads us to relish the warmth and glow of a past age which can never be recaptured. Mendelssohn has left the heritage of an era which is the more treasurable to us because he supplies a quality in human nature which we can receive more easily than express.

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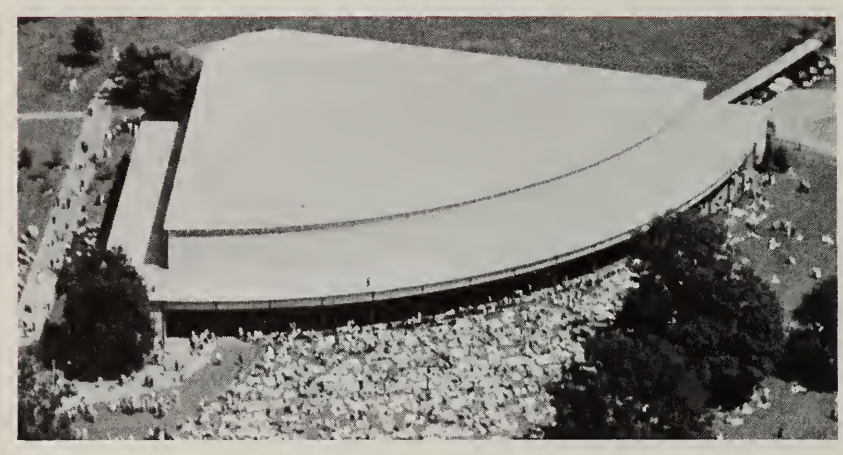
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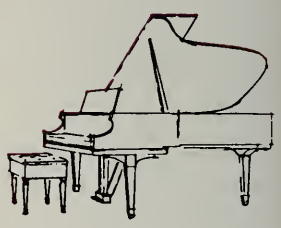
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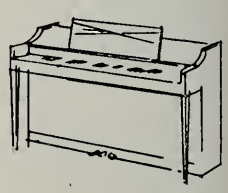
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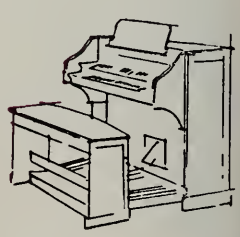












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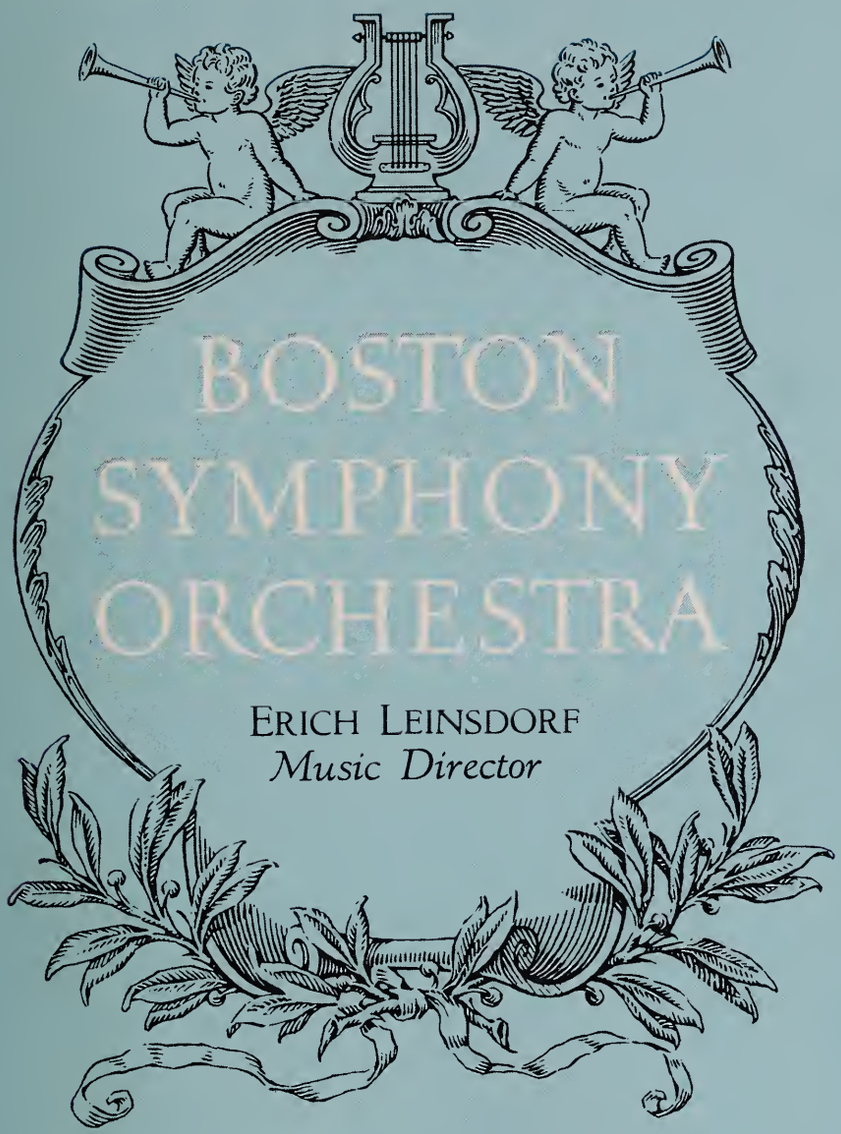
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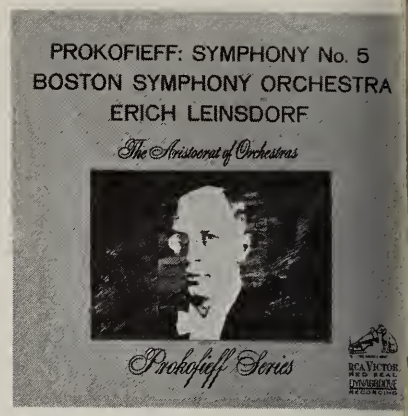
FIFTH WEEK

July 30, 31, August 1, 1965

BERKSHIRE FESTIVAL

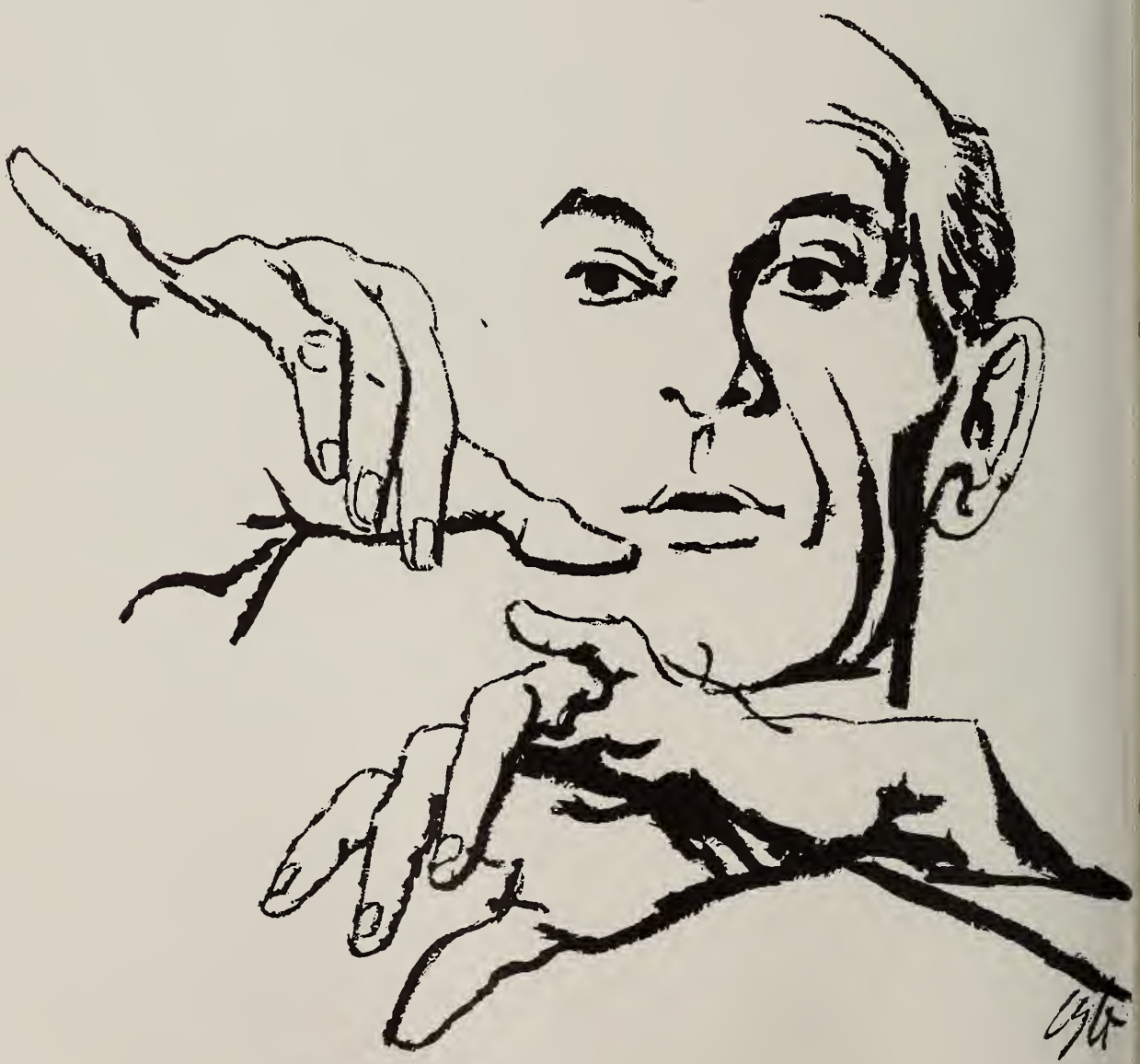
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Berkshire Festival, Season 1965

TWENTY-EIGHTH SEASON

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

FIFTH WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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Friday Evening, July 30, at 8:00

CHARLES MUNCH, *Conductor*

VIVALDI — Concerto Grosso in D minor, *Op.* 3, No. 11

I. Maestoso
II. Largo
III. Allegro

SIBELIUS — Symphony No. 7, in One Movement, *Op.* 105

Intermission

HONEGGER — Symphony No. 4, "Deliciae Basilienses"

I. Lento e misterioso; Allegro
II. Larghetto
III. Allegro

ROUSSEL — "Bacchus et Ariane," Suite No. 2, *Op.* 43

BALDWIN PIANO RCA VICTOR RECORDS

CHARLES MUNCH is making his second visit to Tanglewood as Guest Conductor since completing his thirteen seasons as Music Director of this Orchestra in the summer of 1962. Since then he has conducted orchestras in many parts of the world including the Boston Symphony Orchestra in each season. He opened the French-American Festival by the New York Philharmonic at Lincoln Center on July 14.

THE SOLOISTS

NICOLE HENRIOT-SCHWEITZER, born in Paris, studied with Marguerite Long and entered the Paris Conservatory at the age of twelve, taking a first prize in a year and a half. During the war she played with the principal orchestras of Paris and Belgium. She was active in the French resistance together with her two brothers. Since the war she has played in numerous European cities. She made her American debut January 29, 1948, then playing the first of many concerts in this country, including several appearances with this Orchestra in Boston and Tanglewood. She is the wife of Dr. Munch's nephew, Jean-Jacques Schweitzer, who is also a nephew of Dr. Albert Schweitzer.

ISAAC STERN was born in Kriminiesz, Russia, July 21, 1920. He was taken by his parents to San Francisco as an infant, developed into a famous artist, and made this country his home. Since 1948 he has played with the Boston Symphony Orchestra on numerous occasions in Boston, Tanglewood, New York and elsewhere, including Edinburgh in 1956.

The performance of Wagner's *Lohengrin* at the three concerts of the final week of the Berkshire Festival (August 20, 21, 22) is planned by Erich Leinsdorf as an event of particular interest. Mr. Leinsdorf has stated:

From an artistic point of view I feel that the *Lohengrin* weekend is a true festival idea, something which one could not schedule during the more rigid aspects of a winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival."

Tickets for the three *"Lohengrin"* concerts may still be obtained at the season rate.



Program Notes

Friday Evening, July 30

CONCERTO IN D MINOR FOR STRINGS, *Op.* 3, No. 11

By ANTONIO VIVALDI

Born about 1675 in Venice; died in Vienna, July 28, 1741*

This is the eleventh of the set of twelve *concerti grossi* for string groups, published by Vivaldi as Opus 3, under the title *L'Estro armonico* (Harmonic Fervor). They appeared in Amsterdam about 1714 or 1716, dedicated to Ferdinand III of Tuscany.

The introduction to the first movement is based on broad arpeggios and runs against sonorous chords. It is followed by a fugal allegro. The second movement is an even-flowing largo in 6/8 rhythm, subdued and contemplative, and so in contrast with the surrounding movements. The final Allegro again develops fast, supple figurations, mostly by the violins, roundly supported by successions of chords.

This concerto bears its story of neglect, confusion and restitution. The

* The date of birth is unknown except that it could not have been later than 1678, since Vivaldi was ordained as a priest in 1703, twenty-five being the minimum age for this office. The date of his death certificate in St. Stephen's Cathedral, in Vienna is July 28, 1741.

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music of Vivaldi has been so little known and regarded that when, a century after his death, a score was unearthed in the State Library at Berlin in a copy made by Bach, many more years were destined to pass before it was recognized as Vivaldi's own.

The history of the misapplication is this: Johann Sebastian Bach, probably in the last years of his Weimar period, evidently copied the score, according to a way he had of copying string concertos of the Italian master, adapting them for his own uses on the harpsichord or organ. Bach arranged this concerto for organ with two manuals and pedal. In about the year 1840, two copies in Bach's hand came to the light of day in the Prussian *Staatsbibliothek,* and the concerto was circulated once more in the world, but this time in Bach's organ arrangement. It was presented by F. K. Griepenkerl in the Peters Edition at Leipzig, not as Vivaldi's music, not even as music of Sebastian Bach, but as the work of his son Wilhelm Friedemann Bach. The error is explained by the examination of the manuscript: The cover is missing, and at the top of the first page of the score, which is in the neat and unmistakable script of Sebastian Bach, there stands in the scrawled writing of Bach's eldest son: "Di W. F. Bach," and underneath this: *"Manu mei Patris descriptum."* Herr Griepenkerl took the line "Copied by the hand of my father" on its face value and supposed the concerto to be the original work of Friedemann Bach, not questioning why the elder Bach should trouble to copy his son's music, and supporting his assumption by pointing out that the music is plainly in the style of Wilhelm Friedemann and just as plainly not in the style of his father.

The supposed original organ concerto of Friedemann Bach had a long and wide vogue and further appeared in an arrangement for piano by August Stradal. It was not until 1911 that Vivaldi's authorship was established. Max Schneider made the correction in the Bach *Jahrbuch* of that year.



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SYMPHONY NO. 7, *Op.* 105

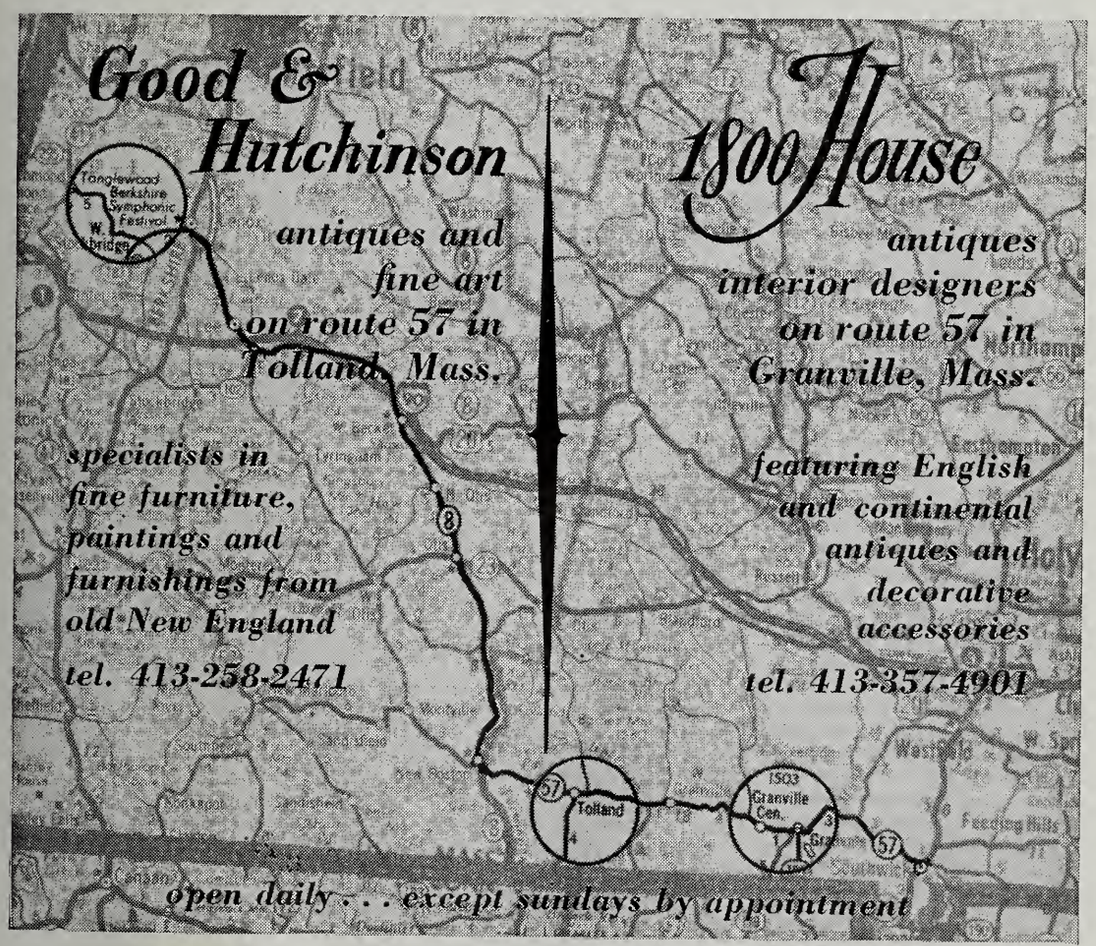
By JEAN SIBELIUS

Born in Tavastehus, Finland, December 8, 1865;
died in Järvenpää, September 20, 1957

The last three symphonies of Sibelius progressed by slow stages to their completion. In a statement made to Karl Ekman, his authentic biographer, Sibelius has said: "My work has the same fascination for me as when I was young, a fascination bound up with the difficulty of the task. Let no one imagine that composing is easier for an old composer, if he takes his art seriously. The demands one makes on himself have increased in the course of years. Greater sureness makes one scorn, in a higher degree than formerly, solutions that come too easily, that follow the line of least resistance. One is always faced with new problems. The thing that has pleased me most is that I have been able to reject. The greatest labour I have expended, perhaps, was on works that have never been completed."

The Seventh he called "joy of life and vitality with *appassionato* passages. In 3 movements—the last an 'Hellenic rondo.' . . . (This remark proves a later integration.)

"By all this I see how my innermost self has changed since the days of the fourth symphony. And these symphonies of mine are more in the nature of professions of faith than my other works."



And in the same letter he says: "It looks as if I was to come out with all these three symphonies at the same time."

But the Sixth Symphony was not completed until January 1923, nor was the Seventh ready until March, 1924. "On the second of March 1924, at night, as I entered in my diary, I completed *fantasia sinfonica*—that was what I at first thought of calling my Seventh symphony in one movement."

These disclosures about the progress of his creative thoughts should not be taken as open proclamations. Sibelius, while always maintaining a quiet assurance about his achievements, has never been given to vaunting them. It seems more likely that his friend extracted his diary notes from him and pushed his assent into using them. His work in itself reveals the tendency here described toward rejecting conclusions that come too easily, especially observable in his increasing need of revision through the years. The transformation which had taken place between the First Symphony which was composed at the age of thirty-four and the Seventh, composed in his sixtieth year, is a sort of progress in reverse. The last is about half the length of the First. It is more modest in orchestration; it is concentrated and close-knit, sober in comparison to the former emotional exuberance and flamboyant color. The "nationalism" which was once over-ascribed to the earlier music of Sibelius has quite given way to a personal idiom. It was often remarked in the 'twenties that Sibelius in his last four symphonies was courting a modest, almost an austere æsthetic, while composers elsewhere were expansive, employing ambitious programs, seeking to overwhelm. At that time they did not even write symphonies. This made Sibelius an individual, a lone artist "of the North." Subsequent "Neo-classic" trends have since proved him to have been a prophetic one.



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SYMPHONY NO. 4 ("DELICIAE BASILIENSES")

By ARTHUR HONEGGER

Born in LeHavre, March 10, 1892; died in Paris, November 27, 1955

This symphony, composed in 1946, had its first performance by the Orchestra of Basel, January 21, 1947. It was introduced to this country by Charles Munch conducting the Philharmonic Symphony Society of New York, December 30, 1948.

The following is inscribed upon the autographed score: "This fourth and probably last symphony was written for my friend Paul Sacher on the occasion of the twentieth anniversary of the founding of the *Baslerkammerorchester.*"*

A note by the composer written for the programs of the Basel Orchestra on the occasion of the Symphony's first performance has been quoted in the programs of the New York Philharmonic Symphony Society in the following translation:

"If the *Symphonie Liturgique* more or less follows the tradition of Beethoven, being in its essence of a dramatic and affecting quality, the present one, on the contrary, more properly gives evidence of a connection with Haydn or Mozart in its spirit and its form. The instrumentation, which

* The words "This fourth and probably last symphony" were to be nullified by the later persuasion of Serge Koussevitzky for whom he wrote his Fifth. Paul Sacher who conducts a chamber orchestra in Zürich and in Basel, has received the dedication and given first performances to Richard Strauss' *Metamorphoseon,* Martinu's Toccata and Two Canzone, Martin's *Petite Symphonie Concertante,* Stravinsky's Concerto for Strings in D major, and Honegger's Symphony for Strings, as well as this one. Each of these works, except that by Martinu, has been performed by the Boston Symphony Orchestra.

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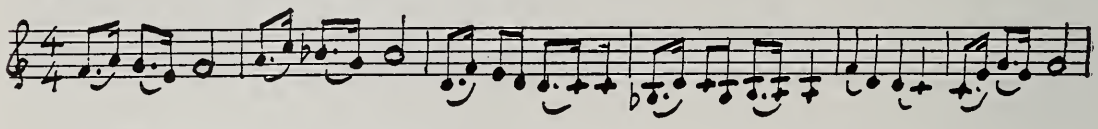
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comprises two flutes, oboe, two clarinets, bassoon, two horns, trumpet, piano, and percussion, in addition to strings, virtually relates it to chamber music. The writing is transparent and, above all, linear.

"The first movement, dating from June, 1946, expresses precisely a 'state of spirit.' In the midst of odious and stupid conditions of life which are imposed upon us, it raises the hope of an escape from such an atmosphere, as, for instance, to spend a summer in Switzerland, surrounded by affectionate friends for whom the musical art still plays a major role. This expectation instills in the composer the urge to create.

"The second movement is based on the old popular song of Basle *Z'Basel an mi'm Rhi,* which toward the end of the movement is cited entire in its original and ingenious form [horn]:



"The Finale is of polyphonic construction, a bit complex, perhaps (but the listener needn't become too concerned about that), in which the various components are progressively superposed. The form contains elements of rondo, passacaglia, and fugue. From all of these superpositions there leaps forth the tune *Basler Morgenstreich,* which soars over the stretto of the



principal theme, and after a reference to the slow episode of the middle of the



movement, there is a quick conclusion, like a cloud of dust which disappears.

"Because of the quotations of these characteristic songs, but even more so for personal reasons, I have employed the subtitle *Deliciae Basilienses* [*Baslerian Delights*]. I hope I have not been false to their spirit."

M. Honegger visited America in 1929, and conducted the Boston Symphony Orchestra as guest on January 11–12. He returned to this country in the summer of 1947 at the invitation of the Berkshire Music Center, to take the composition class at Tanglewood with Aaron Copland.

"BACCHUS ET ARIANE," BALLET, SECOND SUITE, *Op.* 43

By ALBERT CHARLES ROUSSEL

Born in Turcoing (Nord), France, April 5, 1869;
died in Royan (near Bordeaux), France, August 23, 1937

Roussel composed the Ballet *Bacchus et Ariane* in 1930. The Second Suite, drawn from Act II, was published in 1932. It was performed by the *Société Philharmonique de Paris* November 26, 1936, Charles Munch conducting.

The legend of Ariadne on the Island of Naxos, once used by Richard Strauss, has furnished Roussel with a ballet in the Greek classical tradition. According to the plot of Abel Hermant, Theseus does not abandon Ariadne on Naxos, where he has taken her after she has rescued him from the Minotaur, but is chased from the Island by Bacchus. The God has first laid a spell of sleep upon Ariadne, whereby she partakes of his revels as in a dream, but does not know until she wakes that Theseus has gone.

The following directions are printed in the score: Introduction (Andante). Awakening of Ariadne—She looks around her surprised—She rises, runs about looking for Theseus and his companions—She realizes that she has been abandoned—She climbs with difficulty to the top of the rock—She is about to throw herself into the stream—She falls in the arms of Bacchus, who has appeared from behind a boulder—Bacchus resumes with the awakened Ariadne the dance of her dreaming—Bacchus dances alone (Allegro—Andante—Andantino)—The Dionysiac spell—A group marches past (Allegro deciso)—A faun and a Bacchante present to Ariadne the golden cup, into which a cluster of grapes has been pressed—Dance of Ariadne (Andante)—Dance of Ariadne and Bacchus (Moderato e pesante)—Bacchanale (Allegro brillante).

According to the legend, Bacchus immortalizes her with a kiss, ravishes stars from the heavens and sets them as a crown upon her brow.

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ERICH LEINSDORF, *Conductor*

TCHAIKOVSKY †Introduction to "The Queen of Spades," *Op.* 68

PROKOFIEV Symphony No. 6, in E-flat minor, *Op.* 111

I. Allegro moderato
II. Largo
III. Vivace

Intermission

BEETHOVEN *Violin Concerto in D major, *Op.* 61

I. Allegro ma non troppo
II. Larghetto
III. Rondo

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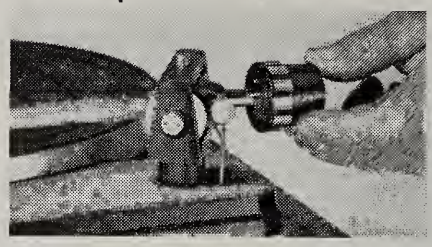
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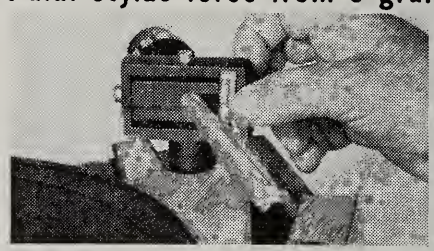


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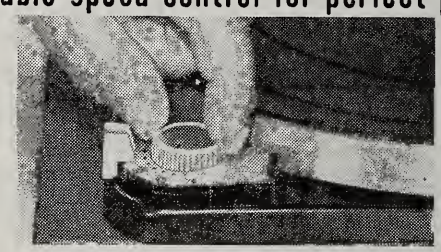
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Saturday Evening, July 31

INTRODUCTION TO "THE QUEEN OF SPADES," *Op.* 68

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

Tchaikovsky's *"Pikovaya Dama" (The Queen of Spades,* translated in German as *"Pique Dame,"* in French as *"La Dame de Pique"),* an opera in three acts with libretto by Modest Ilyitch Tchaikovsky, was derived from the short story of Pushkin. It was completed on March 15, 1890, and was first performed at the Maryinsky Theatre in St. Petersburg on December 19 of that year.*

Tchaikovsky's brother Modest, taking in hand a libretto on Pushkin's tale, at first intended it for the composer N. S. Klenovsky. He showed it to his more famous brother, who in 1888 could not yet envision the subject as a congenial operatic possibility. *Eugene Onegin,* which he had composed in 1879, had been his only distinct success in opera. He was anxious to vindicate his ability in this form after three subsequent semi-failures, and was hesitant about committing himself. This was one of his periods of preliminary doubts, and when he mentioned the subject in a letter to Modest on April 9, 1887, he was about to compose his Fifth Symphony with little confidence in the result. Tchaikovsky's hesitation was no doubt due to the lack of opportunity in his brother's libretto for the constant lyric flow and nostalgic sentiment

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which *Eugene Onegin* had offered. As he worked upon setting the text, he realized that the dramatic impact, the theatrical tension of the story was sure to be effective.

The character of Hermann, the young gambler who plunges wildly on the winning cards and loses, evidently became a live person and won his sympathy as he worked. Hermann, according to Pushkin's tale, believes that the aged "Countess X" knows an infallible winning combination of three cards, and he becomes obsessed with the determination to extract from her her secret. Hermann is in love with Liza, who is her ward and personal maid, and through Liza attains access to the mansion. When the Countess returns unexpectedly, Liza hides him. Hermann suddenly confronts the aged Countess in her bedroom, and at pistol point demands the winning numbers. The Countess is overcome with fright and dies of heart failure. Liza, believing that Hermann has used her only to attain his mercenary ends, is in despair. Hermann is doubly in despair at having lost both the confidence of Liza and the old lady's secret which has died with her. In a crazed dream he beholds the Countess, who in his imagination names the winning three cards. He rushes to the gambling house and stakes his all. The first two cards win, but the third is his downfall. It is the Queen of Spades and the face on the card seems to be the likeness of the Countess leering at him.

In the Opera Tchaikovsky made the most he could of the theatrical possibilities of Pushkin's story. It was well mounted in St. Petersburg and conducted by Napravnik. It was applauded with increasing excitement as the story progressed. It has been performed in many opera houses in Europe, sometimes translated into various European languages. The first American performance was by the Metropolitan Opera Company in New York on March 5, 1910 (in German).* The press for the most part has not echoed the enthusiasm of the public response.

* There was a performance by the Opera Department of the Berkshire Music Center on July 30 and 31, 1951.

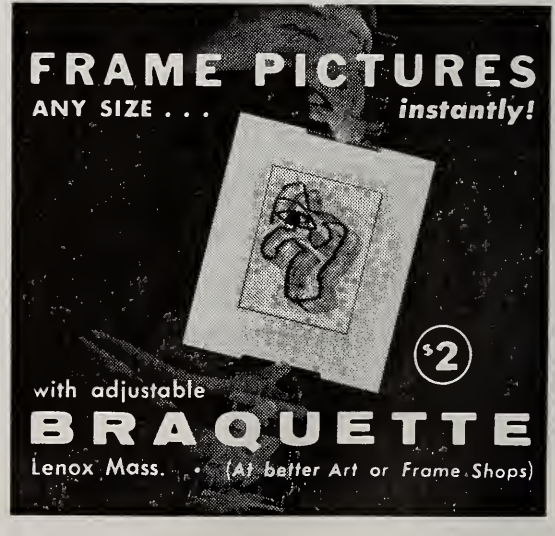


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SYMPHONY NO. 6, IN E-FLAT MINOR, *Op.* 111

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

Prokofiev began his Sixth Symphony in 1945 and completed it in 1947. It was written principally in the "Composer's House" near Ivanovo in the summer of 1945.

Prokofiev described the progress of his Sixth Symphony in a communication printed in the *New York Times,* April 20, 1947: "The Sixth Symphony in E minor is in three movements; two of them were sketched last summer and at present I am working on the third. I am planning to orchestrate the whole symphony this autumn. The first movement is agitated in character, lyrical in places and austere in others. The second movement, andante, is lighter and more songful. The finale, lighter and major in its character, would be like the finale of my Fifth Symphony, but for the austere reminiscences of the first movement."

The first movement divulges, after a heavy descending scale of short notes, the predominating theme in a rhythmic 6/8 yielding to two episodes and followed by an andante molto 4/4 with a somber second theme colored by the English horn. The 6/8 theme furnishes the greater part of development with a brief recurrence of the andante subject before the close. The largo (which the composer described in advance as "andante") is broad, full, and melodic, trombone chords introducing a middle section with a melody from the bassoons and cellos. Leopold Stokowski, when he gave this symphony its first performance in America, remarked of the slow movement in the New York Philharmonic program notes: "The harmonies and texture are extremely complex—I think this part will need several hearings to be fully understood." The finale has some suggestion of a scherzo as the voices of the woodwinds are heard successively over a lively rhythmic figure in the strings. The bassoon and tuba lead another theme far into the bass. The first theme returns and carries through to the end, save for an interruption in which the principal theme of the first movement, in 6/8, brings back its dark shadow.

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CONCERTO FOR VIOLIN IN D MAJOR, *Op.* 61

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in 1806, Beethoven's Violin Concerto was first performed by Franz Clement at the *Theater-an-der-Wien,* in Vienna, December 23, 1806. It was published in 1809.

The five introductory taps on the drum become the basic pattern of the opening movement. The rhythm, squarely measuring off the bar, becomes omnipresent and gives the whole context a downright, on-the-beat character. The rhythm is inherent in two phrases of the main theme and the last phrase of the second theme. It is echoed between phrases in the accompaniment. It is double-quickened, used in transitional passages. The movement is one of those in which some early hearers failed to distinguish between reiteration and repetitiousness. The themes, profusely set forth, are similar in character, but endlessly variegated in the placid, untroubled course of the whole.

The Larghetto is subdued by mutes upon the strings; and only three pairs of instruments to match them—clarinets, bassoons and horns. The voice of the solo instrument continues in graceful lines of ornamental tracery in a musing half light. Only for a few measures in the middle section does it

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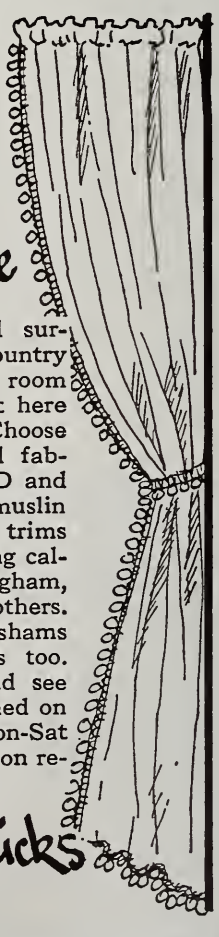
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carry the melody. The Rondo theme is tossed from the middle to the high range of the instrument and then picked up by the orchestra. The horns have a theme which peculiarly belongs to them. As the development progresses the brilliance drops away to dreaming again as fragments are murmured and the delicate colorings of the horns, or bassoon, or oboes have their passing enchantments. In short, a concerto without dazzling qualities, with a solo part which asks taste, discernment in expression, and warm response. The concerto was long neglected, and when it belatedly came into its own, it came to remain.

The Violin Concerto belongs to the prodigiously abundant year of the Fourth Symphony, the Rasoumowsky Quartets, the first revision of "Fidelio," the Piano Sonata in F minor, the Thirty-two Variations in C minor, and if Thayer's theory is accepted, the Fourth Piano Concerto. Among these the Violin Concerto was the last completed. Designed for Franz Clement, celebrated virtuoso of the day, it was performed by him in Vienna, on December 23, 1806. Beethoven completed the score at the last moment. The solo part reached the hands of Clement too late for the final rehearsal, according to the evidence which Dr. Bertolini gave to Otto Jahn in support of his claim that "Beethoven never finished commissioned works until the last minute." According to another witness, cited by Thayer, Clement played the concerto "at sight."

Beethoven has left no record of his true musical regard for Franz Clement. However, in 1794, when the violinist was a prodigy of fourteen, Beethoven wrote him the following enthusiastic letter:

Dear Clement:

> Proceed along the path which you have hitherto trodden so splendidly and so gloriously. Nature and art vie in making you one of the greatest artists. Follow both, and you need not fear that you will fail to reach the great—the greatest goal on earth to which the artist can attain. Be happy, my dear young friend, and come back soon, so that I may hear again your delightful, splendid playing.
>
> Wholly your friend
> L. v. Beethoven

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MENDELSSOHN — *Symphony No. 5, in D minor, "Reformation," *Op.* 107

I. Andante; Allegro con fuoco
II. Allegro vivace
III. Andante
IV. Chorale: Ein' feste Burg ist unser Gott (Andante con moto); Allegro vivace; Allegro maestoso

FRANCK — "Variations symphoniques" for Piano and Orchestra

Soloist: NICOLE HENRIOT-SCHWEITZER

Intermission

RAVEL — *Concerto for Piano and Orchestra

I. Allegramente
II. Adagio assai
III. Presto

Soloist: NICOLE HENRIOT-SCHWEITZER

RAVEL — *"La Valse," Choreographic Poem

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Sunday Afternoon, August 1

SYMPHONY NO. 5, "REFORMATION," IN D MINOR, *Op.* 107

By FELIX MENDELSSOHN-BARTHOLDY

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn composed his "Reformation" Symphony between the autumn of 1829, and April, 1830, and first performed it at a concert in the *Singakademie.*

When Mendelssohn composed his "Reformation" Symphony in North Wales in September, 1829, he had in mind the celebration planned in Germany for the following year of the Tercentenary of the Augsburg Confession, the drawing up of the Constitution of the Protestant faith in June, 1530. The composer used in the introduction to the first movement the so-called "Dresden Amen," otherwise known to us as the cadence of the Eucharist motive of Wagner's *Parsifal.* Each composer had undoubtedly heard, while living in Dresden, this response of Roman Catholic sources, then familiar in the churches of the Saxon capital. It exists in two forms, and the cadence with the familiar rising sixths was used by both composers. The chorale attributed to Luther, *"Ein' feste Burg ist unser Gott,"* becomes the subject of the introduction to the Finale. It appears at the beginning, first heard from the solo flute. It undergoes proud returns in the body of the movement, in augmentation. The old chorale melody which Mendelssohn resurrected differs from the form familiar to us in Bach's arrangement of the chorale and his Cantata based upon it. When the "Reformation" Symphony was generally made known to the musical world in 1868, enthusiasts first remarked that the use of the Roman Catholic response, the "Dresden Amen," in the introduction to the first movement was followed by an Allegro con fuoco of "ferocious sectarian struggle." The emergence and ultimate prevalence of the chorale at the end of the Symphony fitted into their picture, but the airy middle movement did not. They could do no better than point to the fact that Mendelssohn had not specifically called it a "scherzo" in his score.

When the celebration of the anniversary failed to take place in 1830, Mendelssohn was apparently relieved. He wrote to Dorn in June: "Perhaps it is as well for some reasons that the performance has been postponed, for it occurred to me afterwards that the chorale part and the other Catholicisms would have a strange appearance in a theatre, and that the Reformation song would not sound very well at Whitsuntide."



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VARIATIONS SYMPHONIQUES, FOR PIANOFORTE AND ORCHESTRA

By CÉSAR AUGUSTE FRANCK

Born in Liège, December 10, 1822; died in Paris, November 8, 1890

Franck composed his Symphonic Variations in 1885. The first performance of the work was at a concert of the *Société Nationale de la Musique* in Paris when Louis Diémer, to whom the music is dedicated, was the soloist.

The organ, not the piano, was Franck's instrument when he composed his principal work for piano and orchestra (he had composed *Les Djinns,* a less abstract work in this form in the year previous), but Franck well understood pianistic writing. He had begun his musical career with intentions (intentions partly dictated by his father) of being a virtuoso pianist. This score is conspicuous for the masterly handling of the two mediums and their combination.

The strings open fortissimo with an aggressive theme which is answered at once by another from the piano, gentle, melodic, expressive. The contrast and opposition in character is not unlike the precedent of Beethoven in the slow movement of the Fourth Piano Concerto. The pianist's theme is varied by the addition of arpeggios and other pianistic figures. Orchestra and piano are duly reconciled and blended at last proclaiming the theme triumphantly together.





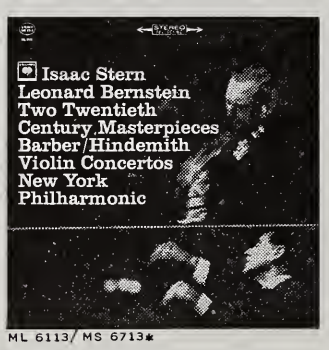
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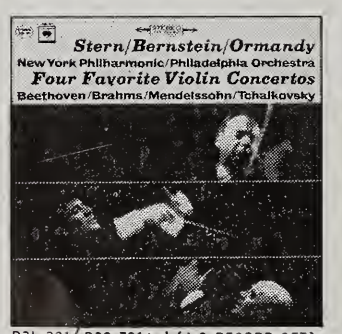
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By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

This concerto was first performed January 14, 1932, at a Lamoureux concert in Paris. Ravel conducted the work and Marguerite Long, to whom it was dedicated, was the soloist.

Ravel, asked to compose music for performance in the fiftieth anniversary season of the Boston Symphony Orchestra (1930–31), spoke of a piano concerto. But the score was not forthcoming from the meticulous and painstaking composer. "Ravel worked at it continuously for more than two years," so Henry Prunières reported after the completion at the end of 1931, "cloistering himself in his home at Montfort l'Amaury, refusing all invitations, and working ten and twelve hours a day." Ravel told this writer that "he felt that in this composition he had expressed himself most completely, and that he had poured his thought into the exact mold he had dreamed." In 1931, while this score was still in process of composition, he accepted another commission—a commission which he succeeded in fulfilling. This was the Piano Concerto for the Left Hand, composed for the one-armed pianist, Paul Wittgenstein. The two concertos were Ravel's last works of orchestral proportions.

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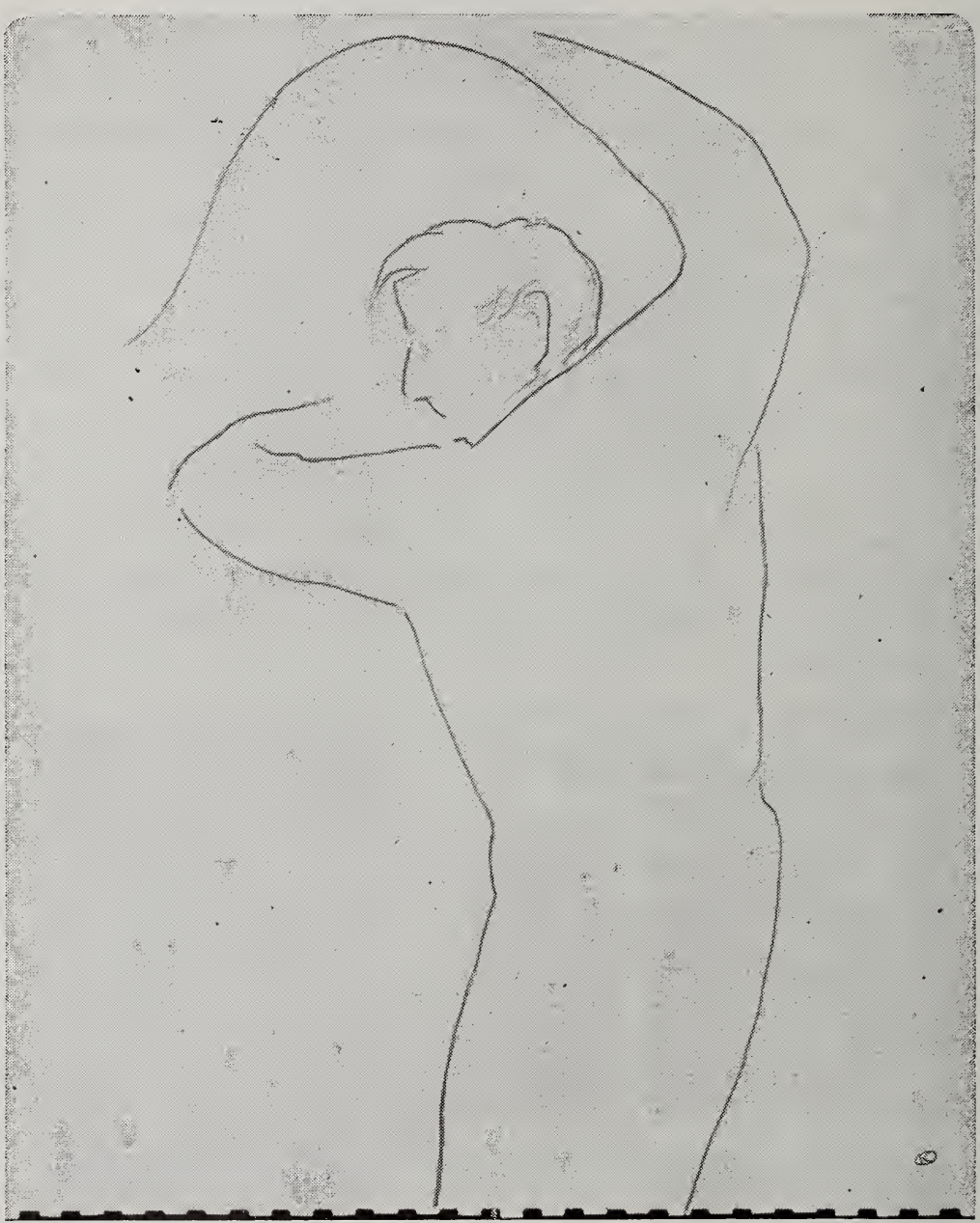
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Charles Munch — an impression in pencil from the sketchbook of Mrs. Serge Koussevitzky, who comments: "There is a definite drive in all he does. He has a gentle power. Even though his movements are big, they are never violent but always harmonious, graceful."

Emile Vuillermoz, who was present at the first performance of the Concerto in Paris, recorded for the *Christian Science Monitor* his impressions of the new work: "It is written in the brilliant and transparent style of a Saint-Säens or a Mozart. The composer has wished to write a work exclusively intended to bring out the value of the piano. There is in it neither a search for thematic novelty nor introspective nor sentimental intentions. It is piano—gay, brilliant and witty piano. The first movement borrows, not from the technique, but from the ideal of jazz, some of its happiest effects. A communicative gayety reigns in this dazzling, imaginative page. The Adagio is conceived in the Bach ideal, with an intentionally scholastic accompaniment. It has admirable proportions and a length of phrase of singular solidity. And the *Finale* in the form of a rondo sparkles with wit and gayety in a dizzy tempo in which the piano indulges in the most amusing acrobatics. The work is very easy to understand and gives the impression of extreme youth. It is wonderful to see how this master has more freshness of inspiration than the young people of today who flog themselves uselessly in order to try to discover, in laborious comedy or caricature, a humor that is not in their temperament."

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"LA VALSE," Choroegraphic Poem
By Maurice Ravel

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Ravel was approached in 1920 to compose a ballet, and chose a subject he had long since considered, and sketched as long before as 1906. He first mentioned it in a letter to Jean Marnold, the critic of the *Mercure de France:*

"It is not subtle—what I am undertaking at the moment. It is a *Grand Valse,* a sort of homage to the memory of the Great Strauss, not Richard, the other —— Johann. You know my intense sympathy for this admirable rhythm and that I hold *la joie de vivre* as expressed by the dance in far higher esteem than the Franckist puritanism. I am so little a Catholic."

In 1920, having composed nothing except *Le Tombeau de Couperin* since the outbreak of the World War, he shut himself up in the house of his poet friend, André-Fernand Herold, in the Ardèche Vallée until *La Valse* was completed. The piece did nothing to mend his relations with Diaghileff,

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strained by *Daphnis et Chloé,* which as a ballet had not succeeded. Diaghileff did not consider *La Valse* suitable for his purposes, and did not produce it.

Ravel based his *"poème chorégraphique,"* upon measures which one of the Strausses might have written, but used them with implications quite apart from the light abandon and sweet sentiment which old Vienna offered him. Ravel gives the tempo indication: "Movement of a Viennese waltz," and affixes the following paragraph to his score: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor. An Imperial Court about 1855."

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REMAINING FESTIVAL PROGRAMS

AUGUST 6 — **MARTINON**
WEBER: Overture to "Der Freischutz"
SCHUMANN: Symphony No. 1
RAVEL: Tombeau de Couperin
DEBUSSY: "La Mer"

7 — **MARTINON**
MARTINON: Overture for a Greek Tragedy
STRAVINSKY: Jeu de Cartes
BERLIOZ: Symphonie Fantastique

8 — **LEINSDORF**
BEETHOVEN: Choral Fantasia for Piano, Chorus and Orchestra
BARTOK: Concerto for Orchestra
BEETHOVEN: Piano Concerto No. 4 (Serkin)

AUGUST 13 — **DE CARVALHO**
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 — **LEINSDORF**
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 (Cliburn)

15 — **STOKOWSKI**
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 — **LEINSDORF**

21 — **LEINSDORF**

22 — **LEINSDORF**

LOHENGRIN

BEETHOVEN: Overture, Leonore No. 1
WAGNER: "Lohengrin," Act I

BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

Elsa - **Amara**; Lohengrin - **Konya**; Ortrud - **Gorr**; King Henry - **Hines**; Telramund - **Dooley**; The Herald - **Marsh**; **Chorus pro Musica**



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at Tanglewood

WEDNESDAY, AUGUST 11, 1965

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ERICH LEINSDORF, *Music Director*

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Performances by each department of the Berkshire Music Center, followed by a Supper Concert of choral music on the lawn.

GALA 25th ANNIVERSARY CONCERT

(at 8:00 o'clock)

PROGRAM

COPLAND, '40 — An Outdoor Overture

Boston Symphony Orchestra

Conducted by ELEAZAR DE CARVALHO, '46

BIZET — Carmen (final act in concert form)

CARMEN	Rosalind Elias, '51
DON JOSE	George Shirley, '60
ESCAMILLO	William Ledbetter, '65
MERCEDES	Bonnie Godfrey, '65
FRASCITA	Judith Keller, '65

Boston Symphony Orchestra and Tanglewood Institute Chorus

Conducted by LEONARD BERNSTEIN, '40

DVOŘÁK — Symphony in E minor, "From the New World" (No. 9)

Boston Symphony and Berkshire Music Center Orchestras

Conducted by ERICH LEINSDORF

Mr. Copland, the conductors and singers are all present or past members or faculty of the Berkshire Music Center

Box seats: $6.00; reserved seats: $5.00, $4.00, $3.50

Admission to the lawn: $2.50

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	Overture to "Leonore" No. 3	LM-2701
	Piano Concerto No. 5 ("Emperor") Soloist: ARTUR RUBINSTEIN	LM-2733
BERG	Excerpts from "Wozzeck" Soloist: PHYLLIS CURTIN	LM-7031
BRAHMS	Symphony No. 1	LM-2711
	Piano Concerto No. 1 Soloist: VAN CLIBURN	LM-2724
	Symphony No. 2	LM-2809
RAVEL / DELLO JOIO	Piano Concerto in G Fantasy and Variations Soloist: LORIN HOLLANDER	LM-2667
FAURÉ	Elegy for Cello and Orchestra Soloist: SAMUEL MAYES	LM-2703
MAHLER	Symphony No. 1	LM-2642
	Symphony No. 5	LM-7031
MENDELSSOHN	A Midsummer Night's Dream (Incidental music with chorus, soloists and speaker)	LM-2673
MENOTTI	The Death of the Bishop of Brindisi (With chorus and soloists)	LM-2785
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	Requiem Mass KENNEDY MEMORIAL SERVICE	LM-7030
PROKOFIEV	Symphony No. 5	LM-2707
	Symphony-Concerto Soloist: SAMUEL MAYES	LM-2703
	Violin Concerto No. 1 Soloist: ERICK FRIEDMAN	LM-2732
	Piano Concerto No. 5 Soloist: LORIN HOLLANDER	LM-2732
RIMSKY-KORSAKOV	Suite from Le Coq d'Or	LM-2725
SCHÖNBERG	Gurre-Lieder (Excerpts) Soloist: LILI CHOOKASIAN	LM-2785
SCHUMANN	Symphony No. 4	LM-2701
STRAUSS	Ein Heldenleben	LM-2641
STRAVINSKY	Suite from The Firebird	LM-2725
TCHAIKOVSKY	Piano Concerto No. 1 Soloist: ARTUR RUBINSTEIN	LM-2681

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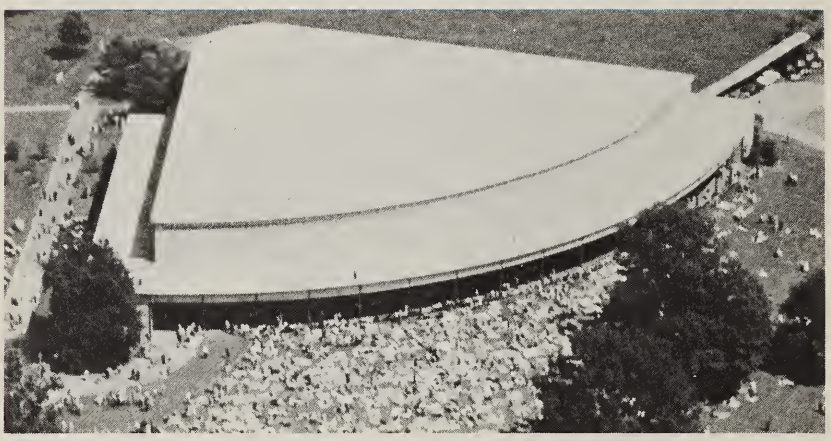
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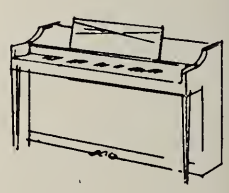
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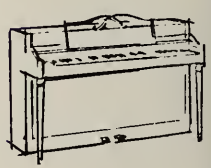
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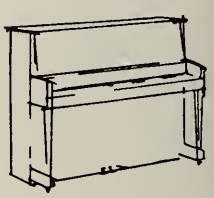
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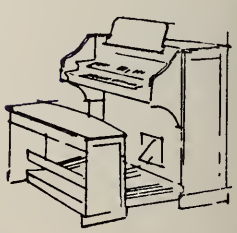












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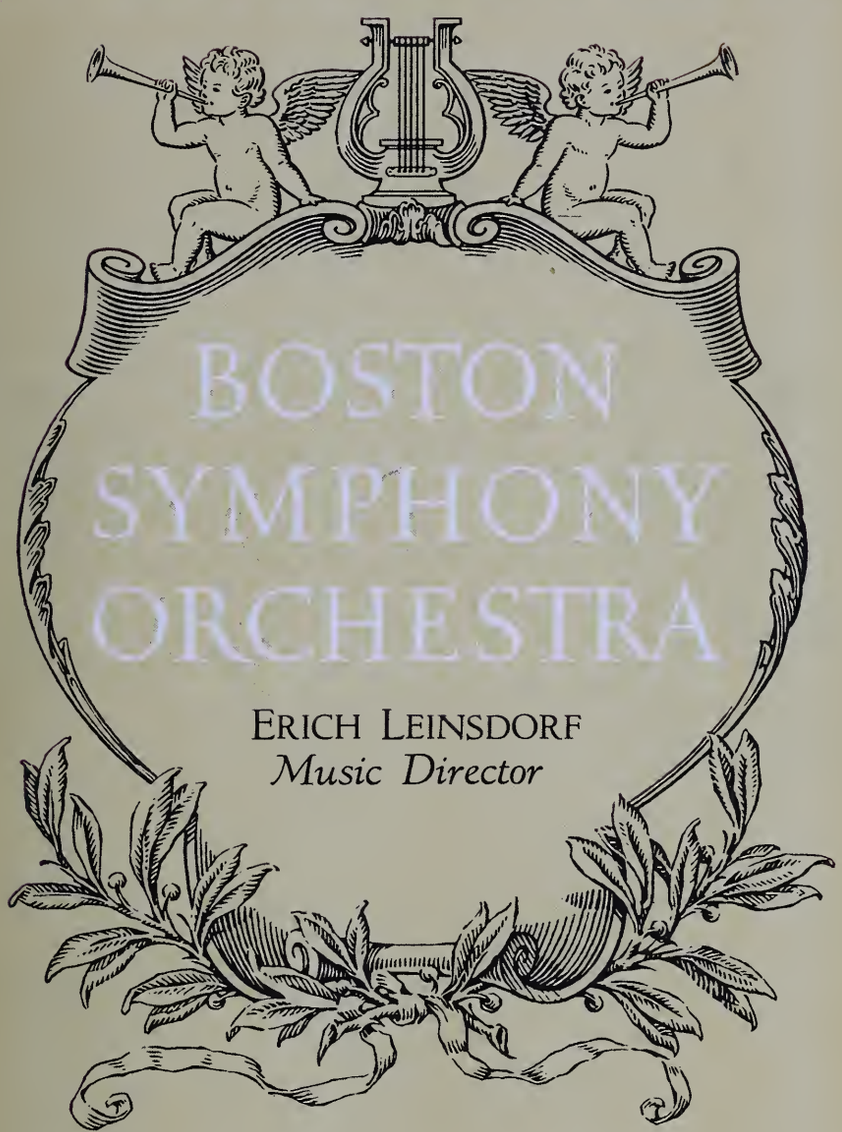
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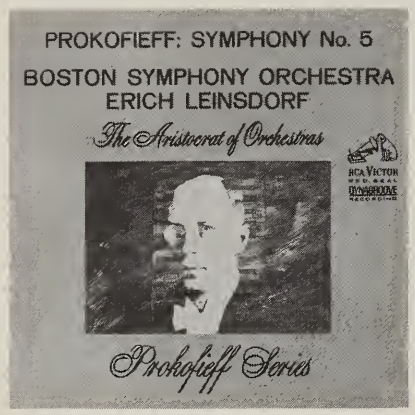


SIXTH WEEK

August 6, 7, 8, 1965

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BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Berkshire Festival, Season 1965

TWENTY-EIGHTH SEASON

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

SIXTH WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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Friday Evening, August 6, at 8:00

JEAN MARTINON, *Conductor*

WEBER — Overture to "Der Freischütz"

SCHUMANN — *Symphony No. 1, in B-flat major, *Op.* 38

I. Andante un poco maestoso; Allegro molto vivace
II. Larghetto
III. Scherzo: Molto vivace; Trio: Molto più vivace; Trio II
IV. Allegro animato e grazioso

Intermission

RAVEL — "Le Tombeau de Couperin," Suite

I. Prélude
II. Forlane
III. Menuet
IV. Rigaudon

DEBUSSY — *"La Mer" (The Sea), Three Symphonic Sketches

I. De l'aube à midi sur la mer (From Dawn to Noon on the Sea)
II. Jeux de vagues (The Play of the Waves)
III. Dialogue du vent et de la mer (Dialogue of the Wind and the Sea)

RUDOLF SERKIN

Rudolf Serkin was born in 1903 in Eger, Bohemia (Czechoslovakia), of Russian parents. At four he showed possibilities of becoming a child prodigy, but was taken to Vienna to study with Richard Robert. At the age of twelve, he made his debut as soloist under the auspices of the *Gesellschaft der Musikfreunde*. For three years, from the age of fourteen, he studied composition with Arnold Schönberg. He then began his active career as a concert pianist, giving solo recitals throughout Europe, and likewise touring with Adolf Busch in sonatas for violin and piano. It was with Adolf Busch (his destined father-in-law) that he made his first appearance in America in 1935 at the Coolidge Festival in Washington, D. C. In 1938, and many times since, he has played with the Boston Symphony Orchestra in Boston and at Tanglewood. Mr. Serkin now lives in Philadelphia and teaches at the Curtis Institute of Music. His summer music school and festival at Marlboro, Vermont, is his dearest project.

The performance of Wagner's *Lohengrin* at the three concerts of the final week of the Berkshire Festival (August 20, 21, 22) is planned by Erich Leinsdorf as an event of particular interest. Mr. Leinsdorf has stated:

From an artistic point of view I feel that the *Lohengrin* weekend is a true festival idea, something which one could not schedule during the more rigid aspects of a winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival."

Tickets for the three *"Lohengrin"* concerts may still be obtained at the season rate.

LEAVING TANGLEWOOD

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Program Notes

Friday Evening, August 6

OVERTURE TO "DER FREISCHÜTZ"

By CARL MARIA VON WEBER

Born in Eutin in Oldenburg, November 18, 1786; died in London, June 5, 1826

"Der Freischütz, Romantic Opera in Three Acts," Text by Friedrich Kind, was first performed at the *Schauspielhaus* in Berlin, June 18, 1821.

As early as 1810, Weber was attracted by an old folk tale in a collection called *"Gespensterbuch"* ("Ghost Book"). The story was called *"Der Freischütz,"* it was related by August Apel, and concerned charmed bullets molded in the hour before midnight, when the molder was in peril of being claimed by the Devil. Weber long planned an opera on this material, in a day when hair-raising fantasy was much sought on the stage. In 1817, Friedrich Kind took it in hand for him and quickly worked it into a libretto. The projected opera was first to be called "The Trial Shot" *("Der Probeschütz"),* changed to "The Hunter's Bride" *("Die Jägersbraut").* It is believed that the last moment restoration of *"Der Freischütz,"* the original title of the tale, was made at the suggestion of Count Brühl, the Intendant of the Berlin Opera. Unlike the other titles, this one is virtually untranslatable.

At the Berkshire Festival this season these Artists

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Composed and performed late in his career, *"Der Freischütz"* was Weber's first outstanding operatic success. Anticipation of this major attempt by the popular composer ran high in Berlin. Demonstrations at the performance were excited and prolonged. *"Der Freischütz,"* in effect a *Singspiel* with spoken German dialogue in treatment of a popular German folk legend, was soon taken to heart by German audiences. Detailed descriptions of the first performance of *"Der Freischütz"* are found in the biographies of Weber by his son, Baron Max Maria von Weber, and by Sir Julius Benedict, who was present as the young English pupil of the composer. Weber's remark in his diary is well known: "This evening *Der Freischütz* was given . . . in the *Schauspielhaus* with incredible enthusiasm. Overture and Bridesmaids' Song encored; out of seventeen numbers, fourteen loudly applauded. All went excellently well. He was called before the curtain . . . verses and wreaths came flying—*soli deo gloria.*"

Ernest Newman (in his *Stories of the Great Operas*) praises the overture as "one of the world's masterpieces in its *genre,*" and one of the first instances where the overture is for the most part comprised of numbers from the opera itself. Only the horn quartet at the opening is not later to be heard on the stage. "Weber was not only a born musical dramatist but a very original and skilful orchestral colorist; and the overture to *'Der Freischütz'* has a depth and brilliance and variety of tone to which there was nothing to compare in any previous operatic overture."

MARLBORO MUSIC FESTIVAL

RUDOLF SERKIN, *Artistic Director,* presents

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A series of three concerts in Boston, New York, Philadelphia, Montreal and other Eastern cities.

Program I

Mendelssohn: *Piano Quartet No. 1*; Irving Fine: *String Trio*; Brahms: *Two Songs for Contralto, Viola and Piano*; Fauré: *Piano Quartet No. 1.*

FLORENCE KOPLEFF, contralto; RUTH LAREDO, piano; JAIME LAREDO, violin; SAMUEL RHODES, viola; MADELINE FOLEY, cello.

Program II

Beethoven: *Piano Trio in B-flat (one movement)*; *Irish, Scottish and Welsh Songs for Soprano, Tenor, Piano, Violin and Cello*; Brahms: *Piano Quintet in F minor*; Schoenberg: *String Sextet, "Verklaerte Nacht"*; Dvořák: *Duets for Soprano and Tenor.*

MARY BURGESS, mezzo-soprano; JON HUMPHREY, tenor; RICHARD GOODE, piano; FELIX GALIMIR, violin (other artists to be announced).

Program III

Schubert: *Shepherd on the Rock for Soprano, Clarinet and Piano*; Bartók: *Contrasts for Piano, Violin and Clarinet*; Mozart: *Trio in E-flat for Clarinet, Viola and Piano.*

BENITA VALENTE, soprano; PETER SERKIN, piano; HAROLD WRIGHT, clarinet; ARNOLD STEINHARDT, violin.

NEW YORK: November 8, February 15 and April 28

BOSTON: November 4, February 9 and April 26

PHILADELPHIA: October 25, February 14 and May 9

MONTREAL: October 17, January 30 and May 1

Ticket information: Marlboro Music Festival, Eastern Tour, Marlboro, Vt.

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SYMPHONY NO. 1, IN B-FLAT MAJOR, *Op.* 38

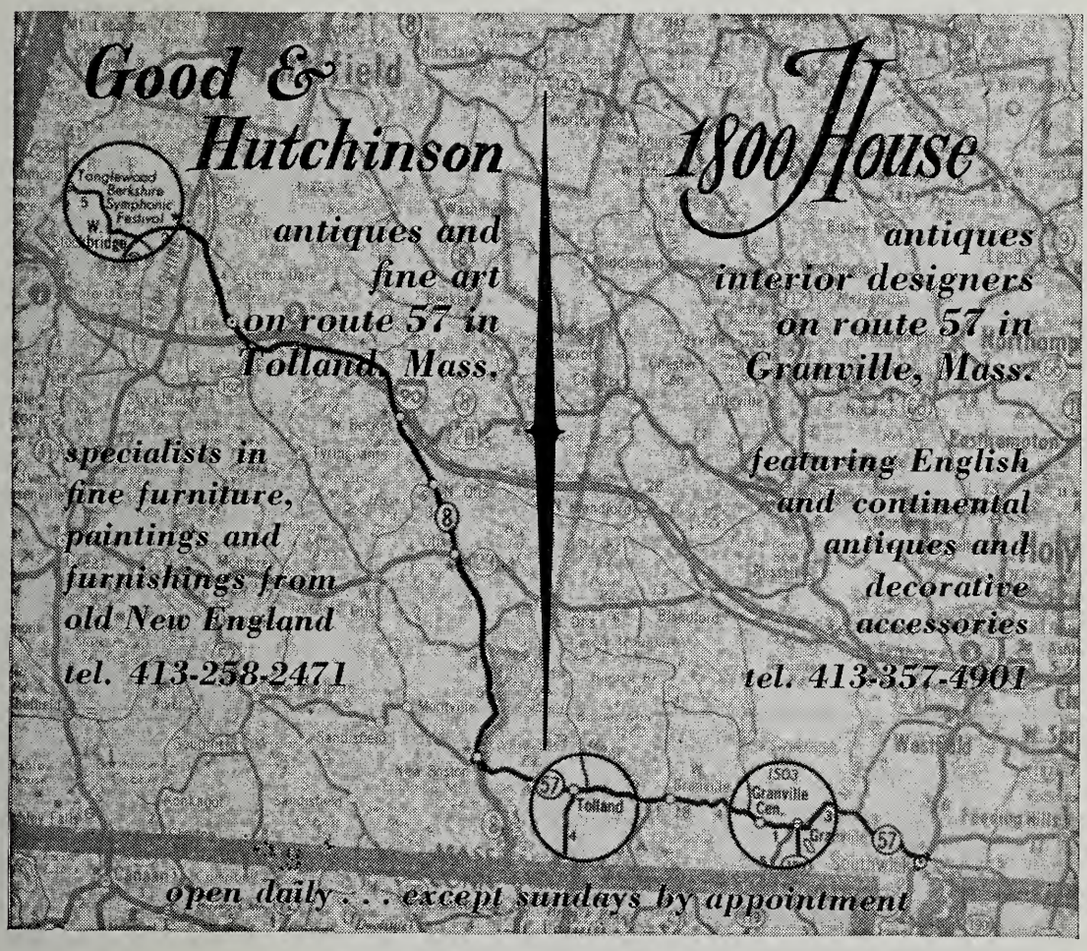
By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann's First Symphony, completed in February, 1841, was first performed at a Gewandhaus Concert in Leipzig, Mendelssohn conducting.

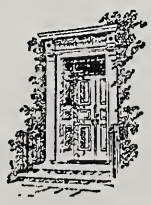
It was at the end of the first winter of his marriage, on the threshold of spring, that Schumann composed his Symphony in B-flat. It is certainly true that a sudden expansion of his powers, a full flowering of his genius, coincided with the last year of his engagement and with his marriage to Clara Wieck on September 12, 1840—a blissful ending to a distressing period of strife, in which the long and unyielding opposition of her father, Friedrich Wieck, was overcome only by an appeal to the law courts. No parent, unless it was Elizabeth Barrett's father, ever more stubbornly opposed an ideal union of kindred artists.

The pair were quietly married in the church at Schönefeld, a suburb of Leipzig, and took up their abode at No. 5 Inselstrasse, in the attractive house which Schumann was able to provide. Here, in the fourth month of their marriage, Robert worked furiously upon his first symphony, completing it in sketch in the space of four days. Husband and wife kept a joint diary, and



from January 17 to 23, 1841, Clara was left to herself to record the news of the music that was in process of coming to life: "It is not my turn to keep the Diary this week; but when a husband is composing a symphony, he must be excused from other things. . . . The symphony is nearly finished, and though I have not yet heard any of it, I am infinitely delighted that Robert has at last found the sphere for which his great imagination fits him. [January 25]—Today, Monday, Robert has about finished his symphony; it has been composed mostly at night—my poor Robert has spent some sleepless nights over it. He calls it 'Spring Symphony.' . . . A spring poem by ——— gave the first impulse to this creation."

The poet was Adolph Böttger, to whom the composer sent, in 1842, the following dedication, with a script of the two opening bars: "Beginning of a symphony inspired by a poem of Adolph Böttger." Schumann noted in the diary: "Sketched January 23 to 26, 1841," and wrote forthwith to his friend Ferdinand Wenzel: "I have during the last days finished a task (at least in sketches) which filled me with happiness, and almost exhausted me. Think of it, a whole symphony—and, what is more, a Spring symphony: I, myself, can hardly believe that it is finished." And he said in a letter (November 23, 1842) to Spohr: "I wrote the symphony toward the end of the winter of 1841, and, if I may say so, in the vernal passion that sways men until they are very old, and surprises them again with each year. I do not wish to portray, to paint; but I believe firmly that the period in which the symphony was produced influenced its form and character, and shaped it as it is." He later remarked of the symphony that "it was born in a fiery hour." He strove to make his intentions clear, writing to the conductor Taubert (January 10, 1843) before a performance in Berlin: "Could you infuse into your orchestra in the performance a sort of longing for the Spring, which I had chiefly in mind when I wrote in February, 1841? The first entrance of trumpets, this I should like to have sounded as though it were from high above, like a summons to awakening; and then I should like reading between the lines, in the rest of the Introduction, how everywhere it begins to grow green, how a butterfly takes wing; and, in the Allegro, how little by little all things come that in any way belong to Spring. True, these are fantastic thoughts, which came to me after my work was finished; only I tell you this about the Finale, that I thought it as the good-bye of Spring." Schumann at first intended the following mottoes for the four movements: "The Dawn of Spring," "Evening," "Joyful Playing," "Full Spring."



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By MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

The suite in its orchestral form was first performed at a Pasdeloup concert in Paris under Rhené-Baton, February 28, 1920.

Ravel, according to Mr. Edwin Evans, was "fond of looking at a style or a period, as it were, with his head on one side, and speculating what could be done with it." The English writer considered it particularly fortunate that the French composer was moved thus to regard his countryman of another day, François Couperin, in that Ravel incarnated "the very spirit of the precise and ordered classicism of the eighteenth century." His music could not be contained in any but a shapely mold, for his wit, brilliant and jeweled and delicately barbed, "reminds one of the days when such things were said with a shake of a lace handkerchief and a wave of a porcelain snuffbox."

The composer was first engaged on this particular project, conceived as a piano suite, in the summer of 1914. The exigencies of war interrupted his thoughts of a fragile musical past, and it was not until 1917 that Ravel resumed and completed his piano pieces. There were six movements—Prelude, Fugue, Forlane, Rigaudon, Minuet, and Toccata. He published the suite in 1918, in memory of his friends killed in the war. Later, he scored four movements (omitting the fugue and the toccata) for a small orchestra. The orchestral score bears no dedication other than that implied in the title.

The *"Prélude"* is in E minor, *vif,* 12–16, the *"Forlane"* (an old dance said to derive from the gondoliers of Venice as the *"Forlana"*) is an allegretto, 6-8; the *"Menuet"* is an allegro moderato, and the final *"Rigaudon," assez vif,* 2-4.



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By Claude Debussy

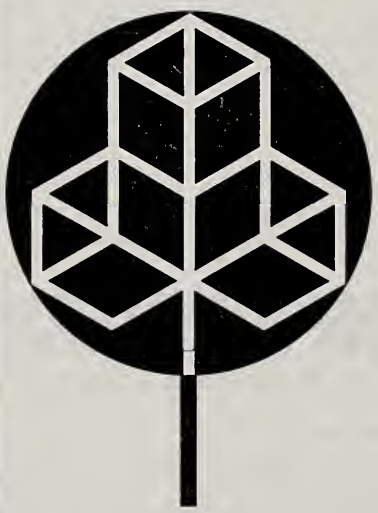
Born in Saint-Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

It was in the years 1903–05 that Debussy composed *La Mer*. The first performance was performed at the Concerts Lamoureux in Paris, October 15, 1905.

When Debussy composed *"La Mer: Trois esquisses symphoniques,"* he was secure in his fame, the most argued composer in France, and, to his annoyance, the most imitated. *L'Après-midi d'un faune* of 1894 and the *Nocturnes* of 1898 were almost classics, and the first performance of *Pelléas et Mélisande* was a recent event (1902). Piano, chamber works, songs were to follow *La Mer* with some regularity; of larger works the three orchestral *Images* were to occupy him for the next six years. *Le Martyr de St. Sebastien* was written in 1911; *Jeux in* 1912.

In a preliminary draft of *La Mer,* Debussy labeled the first movement *"Mer belle aux Iles Sanguinaires";* he was attracted probably by the sound of the words, for he was not familiar with Corsican scenery. The title *"Jeux de Vagues"* he kept; the finale was originally headed *"Le Vent fait danser la mer."*

There could be no denying Debussy's passion for the sea: he frequently visited the coast resorts, spoke and wrote with constant enthusiasm about "my old friend the sea, always innumerable and beautiful." He often recalled



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his impressions of the Mediterranean at Cannes, where he spent boyhood days. It is worth noting, however, that Debussy did not seek the seashore while at work upon his *La Mer*. His score was with him at Dieppe, in 1904, but most of it was written in Paris, a *milieu* which he chose, if the report of a chance remark is trustworthy, "because the sight of the sea itself fascinated him to such a degree that it paralyzed his creative faculties." When he went to the country in the summer of 1903, two years before the completion of *La Mer,* it was not the shore, but the hills of Burgundy, whence he wrote to his friend André Messager (September 12): "You may not know that I was destined for a sailor's life and that it was only quite by chance that fate led me in another direction. But I have always retained a passionate love for her [the sea]. You will say that the Ocean does not exactly wash the Burgundian hillsides—and my seascapes might be studio landscapes; but I have an endless store of memories, and to my mind they are worth more than the reality, whose beauty often deadens thought."

Debussy's deliberate remoteness from reality, consistent with his cultivation of a set and conscious style, may have drawn him from salty actuality to the curling lines, the rich detail and balanced symmetry of Hokusai's "The Wave." In any case, he had the famous print reproduced upon the cover of his score. His love for Japanese art tempted him to purchases which in his modest student days were a strain upon his purse. His piano piece, *"Poissons d'or,"* of 1907, was named from a piece of lacquer in his possession.

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JEAN MARTINON, *Conductor*

MARTINON — Prelude and Toccata, *Op.* 50

STRAVINSKY — *"Jeu de Cartes" ("Card Game," Ballet in Three Deals)

Intermission

BERLIOZ — *Fantastic Symphony, *Op.* 14a

I. Reveries, Passions
Largo; Allegro agitato e appassionato assai

II. A Ball
Waltz: Allegro non troppo

III. Scene in the Meadows
Adagio

IV. March to the Scaffold
Allegretto non troppo

V. Dream of the Witches' Sabbath
Larghetto; Allegro

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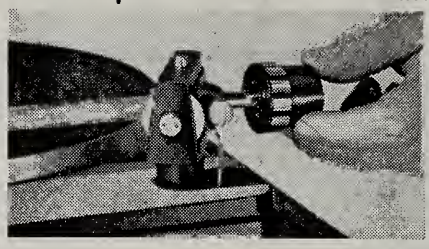
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Saturday Evening, August 7

PRELUDE AND TOCCATA, *Op.* 50
By JEAN MARTINON
Born in Lyon, France, January 10, 1910

Sketched in 1959 and orchestrated in 1960, this work is dedicated *"à Charles Munch, mon ami et mon maître."* It was first performed under the direction of Charles Munch in Boston, April 22, 1960.

(*The Overture for a Greek Tragedy*, announced for this concert, cannot be performed owing to a delay in the arrival of parts.)

Jean Martinon became the Music Director of the Chicago Orchestra in the autumn of 1963. First studying music in his native Lyon, where the violin was the instrument of his choice, he soon made composition his principal pursuit. At the Conservatoire in Paris, Albert Roussel was his principal *"maître."* He also studied conducting with Roger Desormière and Charles Munch. He was prominent as a conductor in Paris before the outbreak of the war, at which time he had composed a "Symphoniette" and a Symphony in C major (1934–1936). In the first years of the war he was a prisoner in Germany and in the *Stalag* composed a *Chant des captifs,* a choral work with narrator, based on Psalms 136 and 137 of the Vulgate. This was awarded in 1946 the *Grand Prix de Compositions de la Ville de Paris.* Also in the time of his captivity he wrote *Absolve domine,* in memory of French musicians killed in the war, for men's chorus and orchestra (1940), and, in a lighter vein, *Musique d'exil,* an experiment in jazz rhythms. After his release in 1942 he resumed his career and conducted in various parts of Europe, becoming Associate Conductor of the London Philharmonic, the Conductor of the Lamoureux Orchestra in Paris, and the Conductor of the Israel Philharmonic. His United States debut was with the Boston Symphony Orchestra on March 29, 1957. He wrote *Hymne a la vie* after his liberation in 1942. After the war he composed a *Concerto Lyrique* for string quartet and orchestra, an *Irish Symphony* and a *Concerto giocoso* for violin and orchestra. A string quartet took the Béla Bartók prize in 1948. His *Hécube* has been his first venture into the field of opera. He has also composed works in chamber forms.

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"JEU DE CARTES, Ballet en trois donnes"

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, on June 17, 1882

Stravinsky composed his ballet "The Card Game" between the summer of 1936 and the end of the year. The piece was performed by the American Ballet (for which it was composed) on April 27 of 1937, at the Metropolitan Opera House in New York.

When Stravinsky was asked by Mr. Warburg for a new piece to be presented by the American Ballet, he had already contemplated a ballet with an interplay of numerical combinations, with *"Chiffres dansants"* not unlike Schumann's *"Lettres dansantes."* The action was to be implicit in the music. One of the characters would be a malignant force whose ultimate defeat would impart a moral conclusion to the whole.

The ballet, as it was at last worked out, presented an enormous card table, the cards of the pack represented by individual dancers. The shuffling and dealing made a ceremonial introduction to each of the three deals. According to the *mis-en-scène,* at the end of each play, giant fingers, which might have been those of invisible croupiers, removed the cards.

The following summary is that of the composer:

"The characters in this ballet are the cards in a game of poker, disputed between several players on the green baize table of a gaming house. At each deal the situation is complicated by the endless guiles of the perfidious Joker,

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who believes himself invincible because of his ability to become any desired card.

"During the first deal, one of the players is beaten, but the other two remain with even 'straights,' although one of them holds the Joker.

"In the second deal, the hand which holds the Joker is victorious, thanks to four Aces who easily beat four Queens.

"Now comes the third deal. The action grows more and more acute. This time it is a struggle between three 'Flushes.' Although at first victorious over one adversary, the Joker, strutting at the head of a sequence of Spades, is beaten by a 'Royal Flush' in Hearts. This puts an end to his malice and knavery.

First Deal

Introduction
Pas d'action
Dance of the Joker
Little Waltz

Second Deal

Introduction
March
Variations of the four Queens
Variation of the Jack of Hearts and Coda
March, and Ensemble

Third Deal

Introduction
Waltz-Minuet
Presto (Combat between Spades and Hearts)
Final Dance (Triumph of the Hearts)

The music is played without interruption.



FANTASTIC SYMPHONY (SYMPHONIE FANTASTIQUE), *Op.* 14A

By HECTOR BERLIOZ

Born in la Côte-Saint-André (Isère), December 11, 1803; died in Paris, March 8, 1869

Berlioz's title, "Episode in the Life of an Artist," Op. 14, includes two works: the *Fantastic Symphony* and *Lélio; or, The Return to Life,* a lyric monodrama.

The Symphony, composed in 1830, had its first performance December 5 of that year at the *Conservatoire* in Paris, Habeneck conducting.

A few times in musical history a composer has suddenly come forth with something completely startling, opening a new road as if there were no such thing as hereditary direction. There have been a half dozen such unaccountable miracles where the composer, upsetting custom and probably surprising himself, has discovered fresh territory where he will dwell and where others will follow. Beethoven called his *"Eroica"* Symphony a "new road," but there have been other new roads since then. There is the *Symphonie Fantastique, Das Rheingold, Till Eulenspiegel, L'Après-midi d'un faune, Le Sacre du printempts.* Berlioz' plunge into descriptive tonal fantasy is not the least of these. Thus there began in 1830 program music in earnest and with it the perennial pastime of trying to account for the art of tones in other than tonal terms.

The "Estelle" melody is the subject of the introduction (played after the opening chord, by the muted strings). The melody proper, the *idée fixe,* which opens the main body of the movement and which is to recur, transformed, in each succeeding movement, contains the "Estelle" phrase from its sixteenth bar, in mounting sequences of the lover's sighs.

The first movement, like the slow movement, which makes full use of the *idée fixe,* is characterized by its ample, long-lined melody, never in the least obscured, but rather set off in high relief by the harmonic color, the elaborate but exciting effect of the swift, running passages in the accompaniment. Even the rhapsodic interjections accentuate and dramatize the melodic voice of the "artist" declaring his passion. For all its freedom, there is a clear exposition with a second theme in the dominant, followed by a repeat sign, a development (unorthodox and richly resourceful), a return to the original form of the theme with the added voice of the solo oboe (the happy inspiration of a re-working, praised by Schumann) and a pianissimo coda, *"religiosamente."*

In the same line of thought, the "ball scene" is the waltz-scherzo. Its

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main theme, which is introduced simply by the violins after a sweeping introduction of harp chords and string tremolos, is sinuous and swaying in a way which must have revealed to audiences of 1830 new possibilities in the *"valse"* then still constrained by the stilted, hopping rotations of the German dance. But presently the *idée fixe* (sounding quite natural in the triple rhythm) is introduced by the flute and oboe. The waltz theme proper returns to complete the movement, except for a pianissimo interruption by the persistent motive (clarinet and horn) before the close.

The *Scène aux Champs* opens with a gentle duet between the English horn and the oboe "in the distance," as of one shepherd answering another. At the close of the movement, the voice of the English horn returns, but the melancholy pipings have no response save the soft rumbling of distant thunder, as in the last remnants of a dying storm. This bucolic prelude and postlude have no relation to the main body of the movement by notation, musical precedent, or any plausible "program." Yet any sensitive musician submits willingly to the spell of what is probably the most intense and highly imaginative movement of the symphony, where the *idée fixe,* by now pretty thoroughly worked, appears in the fresh and entrancing guise of a sort of romantic exaltation.

The march to the gallows rolls inexorably with resolute and unrelaxing rhythm to its thundering close, just before which the clarinet fills a sudden silence with a tender reminiscence of the *idée fixe,* heard only this once, until it is cut short with a mighty chord. This ironclad movement is in complete and violent contrast with all that has gone before. But the finale, the *Songe d'une Nuit de Sabbat,* is fearsome in another way—its many weird effects, then undreamt of in a symphony, must have been more than startling in the correct and musty concert world of its day. Only Berlioz could have summoned such new colors from the depths and heights of the orchestra. The first allegro again softly brings in the ubiquitous theme, but now its grace and ardor is gone, and presently the violins defile it with sharp accents and sardonic, mocking trills. The E-flat clarinet squeals it out and the whole orchestra becomes vertiginous with it. Then come the tolling bells and the chant of death. The theme which rocks along in a 6/8 rhythm, foreshadowing a certain apprentice sorcerer, becomes the subject of a double fugue in the final section, entitled *"Ronde du Sabbat,"* where it is ingeniously combined with the *Dies Irae.*



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BEETHOVEN — Fantasy in C minor, for Piano, Chorus and Orchestra, *Op.* 80

Adagio; Finale (Allegro molto; Adagio, ma non troppo; Marcia assai vivace; Allegretto ma non troppo; Presto)

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I. Andante non troppo; allegro vivace
II. Giuoco delle coppie: Allegro scherzando
III. Elegy: Andante non troppo
IV. Intermezzo interrotto: Allegretto
V. Finale: Presto

Intermission

BEETHOVEN — Piano Concerto No. 4, in G major, *Op.* 58

I. Allegro moderato
II. Andante con moto
III. Rondo: Vivace

Soloist: RUDOLF SERKIN

Mr. SERKIN plays the Steinway Piano

Sunday Afternoon, August 8

FANTASY IN C MINOR, FOR PIANO, CHORUS AND ORCHESTRA, *Op.* 80

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

One of the strangest concerts in musical history was given in Vienna on December 22, 1808. Never has such an assemblage of great music had first performance with such indifferent results. The concert was given by Beethoven in the *Theater-and-der-Wien,* and the program was announced as music "entirely new and not yet heard in public." The new music consisted of the "Pastoral" and C minor symphonies (their numbers reversed on the printed program), the Fourth Piano Concerto with the composer as soloist, the concert aria *"Ah! Perfido,"* movements from the C major Mass (labelled "hymns" and sung in German to circumvent Sunday regulations about church music) and, to conclude, a Fantasia written for the occasion, and designed as a "Finale" with a *"Schlusschor"* to utilize all the performing forces in a grand climax.

Needless to say, all this music, unfamiliar to performers and audience, was too much for sufficient presentation and absorption in one evening. By the time the chorale finale had ended, four hours had passed. Its effect was not helped by a breakdown and a fresh start. Trouble had beset the over-ambitious project from the beginning. There was a great deal too much to prepare. The players were inadequate and no doubt considerably mystified. When Beethoven rehearsed them he became so impatient, and consequently so outspoken, that the musicians would not continue unless he remained in another room, where they would be spared his criticisms. Beethoven paced up and down the anteroom during rehearsal, Röckel at his side. He quarreled with Anna Milder, the solo singer, once his "Leonore," and she refused to sing. A sister-in-law of Schuppanzigh was called in at the last minute. Beethoven led out an inexperienced and terrified *Fräulein,* who made a travesty of the dramatic concert aria.



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What may have happened short of catastrophe during the symphonies we are not told, but Reichardt relates that he sat in a stage box with Prince Lobkowitz. "Many a failure in the performance tried our patience to the highest degree. Singers and orchestra were composed of heterogeneous elements, and it had been found impossible to get a single full rehearsal for all the pieces, filled as they were with the greatest difficulties." The December cold had taken full possession of the hall, and the audience sat shivering from 6:30 to 10:30. The Prince was in delicate health, but on account of his conspicuous location could not leave until the end. The culminating misfortune occurred in the ill-rehearsed Fantasia. Either a wrong entrance in the orchestra or a misunderstanding about a repeat (this point is not clear) brought tonal chaos, with orchestra and chorus at odds. Beethoven stopped the performance, called out orders to begin at a certain point, and after a moment of strained silence resumed. The orchestra was angered again at being subjected to public humiliation. The concert with its earlier treasures is perhaps the most flagrant of the many instances where music of imperishable beauty has made its first bow in a befogged performance to a listless and unsuspecting public.

The accumulation of great scores completed in the three years previous bespeaks the lack of opportunity for public orchestral performance in Vienna at that time. The Fantasy, unlike the two symphonies and the Concerto, was a hasty concoction, played from parts barely completed. The text of the chorus was probably written while the first part of the score was in progress. Czerny named Christian Kuffner as the poet, but this is doubted—the verses were never found among his collected works later published.

The theme itself was not new. Beethoven had used it for a song some thirteen years before, to be published posthumously—"*Gegenliebe.*" In that song the simple diatonic melody is simply developed. Not only does the theme have a general resemblance to the famous choral theme of the Ninth Symphony, to be composed many years later—its treatment unmistakably predicts in several places another variation movement—the finale of the more famous Symphony. The Fantasia necessarily acquires its title in that it



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traverses an improvisatory piano solo, a set of variations in varying tempi for orchestra with piano increasingly in the style of a piano concerto and at last a choral proclamation with alternate vocal solo parts. Since the adagio introduction for piano solo, consisting of broad chords and arpeggios, does not appear in the original parts, it may have been extemporized at the concert itself. The orchestra enters softly, alternates with the piano, and at length yields to the soloist's prerogative. A variation in march tempo suggests the Alla marcia of the Ninth Symphony, as do the mounting chords at the climax of the verse *"—und der Cherub steht vor Gott,"* before the Alla marcia.

The Fantasia is by no means a sketch for the Ninth Symphony finale, for the basic conception of the two works is entirely different. At the same time there is between the two the intimation of inner growth very similar to the growth of a single work as developed from page to page in the sketch books. The Beethoven who wrote the Fantasy was the master who had recently composed the Fifth and Sixth Symphonies. He was the composer who could turn out an occasional score to "feather his nest" without touching the deeper currents of his musical nature; the composer also who could on the shortest notice meet a concert date with a violin concerto to top them all. He was not yet the master who would encompass the mighty conception of the Ninth. To put it differently, Beethoven was not yet ready to combine his forces as he would in the magnitude of the choral ultimum opus. Nevertheless it is a clearly identifiable Beethoven who speaks in his Fantasia. It is as plainly the composer of the joyous final chorus of *Fidelio,* written three years before.

The text lauds the harmony of tones as a bringer of peace, of joy in spiritual strength, of God's blessing.

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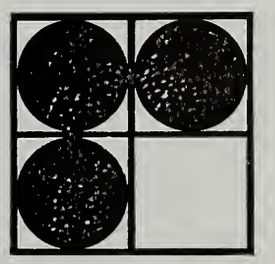
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By BÉLA BARTÓK

Born in Nagyszentmiklos, Hungary, March 25, 1881;
died in New York, September 26, 1945

This Orchestral Concerto was written for the Koussevitzky Music Foundation in memory of Natalie Koussevitzky. The score is dated October 8, 1943. This Orchestra gave the first performance of the Concerto December 1 and 2, 1944.

"The general mood of the work represents," so the composer has written, "apart from the jesting second movement, a gradual transition from the sternness of the first movement and the lugubrious death-song of the third, to the life-assertion of the last one." This remark is interesting, in that Béla Bartók composed the piece during his convalescence from a serious illness.

He has further explained why he has not called it a symphony:

"The title of this symphony-like orchestral work is explained by its tendency to treat the single instruments or instrument groups in a *'concertant'* or soloistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments), or in the *'perpetuum mobile'*-like passage of the principal theme in the last move-

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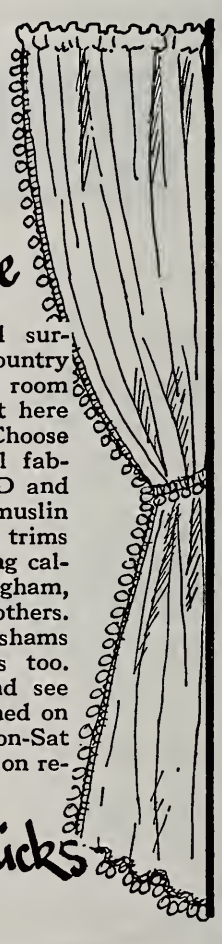
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ment (strings), and, especially, in the second movement, in which pairs of instruments consecutively appear with brilliant passages.

"As for the structure of the work, the first and fifth movements are written in a more or less regular sonata form. The development of the first contains fugato sections for brass; the exposition in the finale is somewhat extended, and its development consists of a fugue built on the last theme of the exposition. Less traditional forms are found in the second and third movements. The main part of the second consists of a chain of independent short sections, by wind instruments consecutively introduced in five pairs (bassoons, oboes, clarinets, flutes, and muted trumpets). Thematically, the five sections have nothing in common. A kind of 'trio'—a short chorale for brass instruments and sidedrum—follows, after which the five sections are recapitulated in a more elaborate instrumentation. The structure of the fourth movement likewise is chain-like; three themes appear successively. These constitute the core of the movement, which is enframed by a misty texture of rudimentary motifs. Most of the thematic material of this movement derives from the 'Introduction' to the first movement. The form of the fourth movement—*'Intermezzo interrotto'* ['Interrupted Intermezzo']—could be rendered by the letter symbols 'ABA—interruption—BA.' "

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CONCERTO FOR PIANO AND ORCHESTRA, NO. 4, IN G MAJOR, *Op.* 58

By LUDWIG VAN BEETHOVEN

Born at Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven offered his Fourth Concerto for publication in the year 1806; just when he began and worked on it cannot be definitely established. It was first performed at one of two private concerts in the house of his patron Prince Lobkowitz, in March of 1807. Other works heard at these two gatherings, and likewise announced as "new," were the Fourth Symphony and the *Coriolanus* Overture. The first public performance of the Concerto was at that famous "Academy" on December 22, 1808—the semi-fiasco at which the Fifth and Sixth Symphonies and the Choral Fantasia were all heard for the first time. Beethoven played the solo part in the Concerto and Fantasia, Seyfried conducting. At a concert on the next night for the benefit of "Widows and Orphans," the new concerto was scheduled to be performed by Ries. Having only five days in which to learn the work, Ries asked the composer to let him substitute the Third, in C minor. "Beethoven in a rage went to young Stein, who was wise enough to accept the offer; but as he could not prepare the concerto in time, he begged Beethoven on the day before the concert, as Ries had done, for permission to play the C minor concerto. Beethoven had to acquiesce. Whether the fault was the theatre's, the

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orchestra's, or the player's, says Ries, the concerto made no effect. Beethoven was very angry."

Of the further history of the G major—a Cinderella of concertos!—Sir George Grove relates: "It remained for many years comparatively unknown. Between the less difficult C minor ('No. 3') and the more imposing E-flat ('No. 5') it was overlooked, and, strange as it may seem, ran the risk of being forgotten. Its revival was due to Mendelssohn, who seized the opportunity of his appointment as conductor of the Gewandhaus Concerts at Leipzig to bring forward this and many another fine composition which had been unjustly allowed to remain in the shade. Schumann preserved the following little memorandum of the performance, which took place on November 3, 1836:

" 'This day Mendelssohn played the G major Concerto of Beethoven with a power and finish that transported us all. I received a pleasure from it such as I have never enjoyed, and I sat in my place without moving a muscle or even breathing—afraid of making the least noise!' "

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AUGUST 13 DE CARVALHO
HAYDN: Symphony No. 99 in E-flat
LUTOSLAWSKI: Jeux Venitiens
STRAVINSKY: Le Sacre du Printemps

14 LEINSDORF
STRAUSS: "Don Juan"
COPLAND: Music for a Great City
BEETHOVEN: Piano Concerto No. 5 (Cliburn)

15 STOKOWSKI
BACH: Passacaglia and Fugue in C minor
SCHUBERT: Symphony No. 8 "Unfinished"
SHOSTAKOVITCH: Symphony No. 5

AUGUST 20 LEINSDORF

21 LEINSDORF

22 LEINSDORF

LOHENGRIN

BEETHOVEN: Overture, Leonore No. 1
WAGNER: "Lohengrin," Act I

BEETHOVEN: Overture, Leonore No. 2
WAGNER: "Lohengrin," Act II

BEETHOVEN: Overture, Leonore No. 3
WAGNER: "Lohengrin," Act III

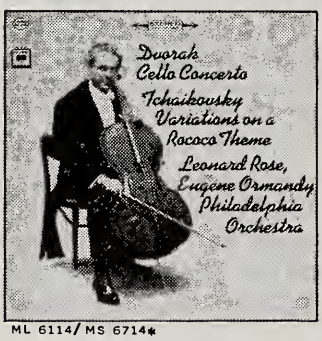
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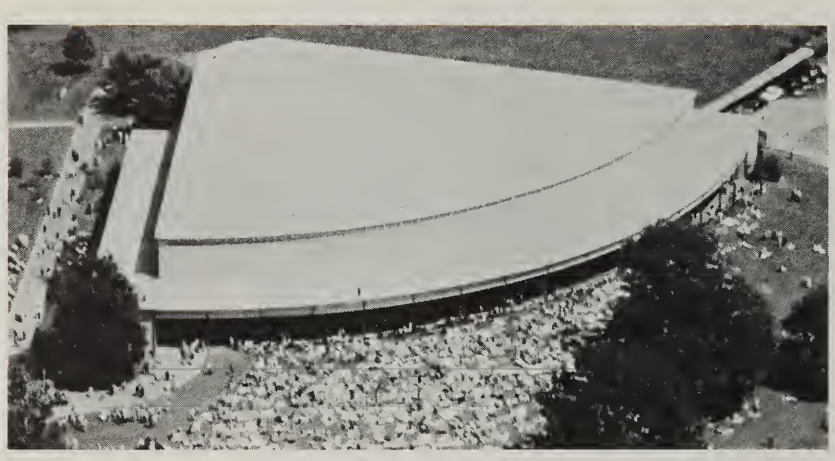
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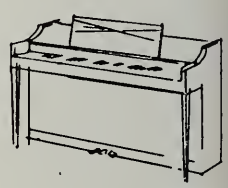
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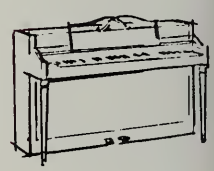
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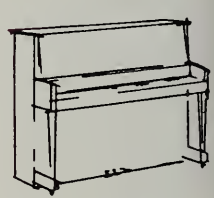
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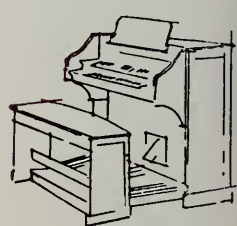












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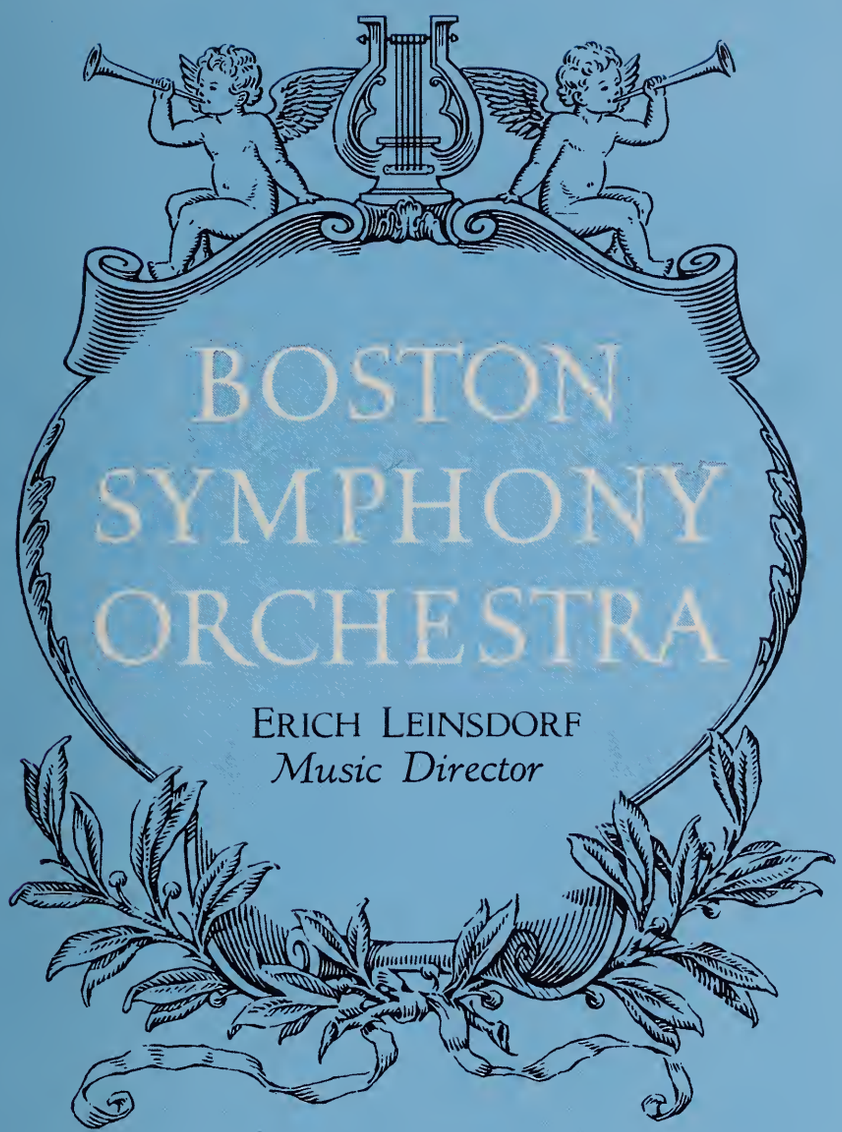
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Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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Friday Evening, August 13, at 8:00

ELEAZAR DE CARVALHO, *Conductor*

HAYDN — Symphony in E-flat, No. 99

I. Adagio; Vivace assai
II. Adagio
III. Minuetto (Allegretto)
IV. Vivace

LUTOSLAWSKI — †Jeux Venitiens

Intermission

STRAVINSKY — "Le Sacre du Printemps" ("The Rite of Spring")
Pictures of Pagan Russia

I. The Adoration of the Earth

Introduction—Harbingers of Spring—Dance of the Adolescents—Abduction—Spring Rounds—Games of the Rival Towns—The Procession of the Wise Men—The Adoration of the Earth (The Wise Man)—Dance of the Earth.

II. The Sacrifice

Introduction—Mysterious Circles of the Adolescents—Glorification of the Chosen One—Evocation of the Ancestors—The Sacrificial Dance of the Chosen One.

† First performance at the Festival concerts

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ELEAZAR DE CARVALHO was born in Iguatu in the state of Ceara, Brazil. He spent his childhood at the farm of his parents who were of Dutch extraction on his father's side and pure Indian on his mother's.

To his theoretical knowledge through schooling he added practical experience by playing in the naval and marine bands and in small orchestras. He played the double bass and, joining the orchestra of the Teatro Municipal, the opera house of Rio de Janeiro, played the tuba. He meanwhile attended the University of Brazil. It was in 1941 that he became the conductor of the Orquestra Sinfonica Brasileira. He has conducted many operas in the Teatro Municipal de Janeiro.

It was in 1946 that he came to the United States and to Lenox to study conducting under Serge Koussevitzky, and since then he has conducted many times in various parts of the world, including Boston and at the Berkshire Festivals during six seasons. Last autumn he became the Music Director of the St. Louis Symphony Orchestra.

LEOPOLD STOKOWSKI returns for a second season's visit at the Berkshire Festival, having conducted this Orchestra in Boston last season.

Mr. Stokowski was born in London April 18, 1882. The country of his father's birth was Poland. He obtained his musical education in London and on the continent, and first came to America in 1905, and was organist at St. Bartholomew's in New York for three years. In 1909 he became the conductor of the Cincinnati Symphony Orchestra, resigning in 1912 to become the conductor of the Philadelphia Orchestra. He made his first world-wide fame as he built this organization to great eminence. In 1938 he resigned as Music Director. He has since been the Director of the American Youth Orchestra, the Hollywood Bowl Orchestra, the New York Philharmonic (in association with Mitropoulos), the Houston Symphony, the Contemporary Music Society in New York, and in 1962 created the American Symphony Orchestra which he still conducts.

VAN CLIBURN was born in Shreveport, Louisiana, and at six was taken by his family to Kilgore, Texas. His mother was his teacher before he studied (in 1951) with Rosina Lhevinne. He was helped by a number of scholarships which led to a sort of climax when in 1958 he went to Moscow and won the Tchaikovsky Competition. Mr. Cliburn has appeared on several occasions with this Orchestra in Boston and at Tanglewood.

The performance of Wagner's *Lohengrin* at the three concerts of the final week of the Berkshire Festival (August 20, 21, 22) is planned by Erich Leinsdorf as an event of particular interest. Mr. Leinsdorf has stated:

From an artistic point of view I feel that the *Lohengrin* weekend is a true festival idea, something which one could not schedule during the more rigid aspects of a winter season but which lends itself ideally to the more relaxed and experimental atmosphere of a summer festival."

Tickets for the three *"Lohengrin"* concerts may still be obtained at the season rate.



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Program Notes

Friday Evening, August 13

SYMPHONY IN E-FLAT MAJOR, No. 99

By JOSEPH HAYDN

Born in Rohrau, Lower Austria, March 31, 1732; died in Vienna, May 31, 1809

In Vienna, in 1793, Haydn composed this Symphony in preparation for his second visit to London and added five more (Nos. 100–104) to be introduced at the second series of six concerts under the management of Johann Peter Salomon. This one was duly performed at the opening concert in the Hanover Square Rooms on February 10, 1794.

As almost without exception in his London symphonies, Haydn opens this one with a reflective and free adagio, no pompous or ceremonious portal, but tender and mysterious, foreshadowing Beethoven. The principal difference, in this case, is that instead of leading the hearer by a subtle transition into the main body of the movement, Haydn dismisses the introductory mood with not so much as a gesture, as he breaks into the sprightly theme of his vivace assai. The second theme is for violins and clarinet, an instrument which takes its place in these later symphonies. The development progresses through chameleon-like modulations with a wit and daring which almost equals the whimsical fancy and legerdemain of the finale. The adagio, in G major, opens with a theme for the first violins, cantabile, which is ornamented with passages in the woodwinds, the flutes predominating. The second theme is inseparable from the elaboration of sixteenth notes upon which its sustained songfulness subsists. This is a slow movement of lyric intensity with aspects of nineteenth-century romanticism, and there is a passage in stormy triplets which again almost makes one exclaim "Beethoven!" There is a lusty minuet, allegretto, based upon a simple descending chord of E-flat. In the trio the oboe, cantabile, is combined with the strings. The final rondo, vivace, brings a more independent and distinct use of the various woodwind voices. There is the characteristic pause of suspense upon the main theme, slowed to adagio and played by the first violins, before the coda.



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JEUX VÉNITIENS

By WITOLD LUTOSLAWSKI

Born in Warsaw, January 25, 1913

Lutoslawski's "Venetian Games" (in the sense of "Interplay") was introduced to America by Mr. Carvalho as Conductor of the St. Louis Orchestra on February 19 of last season. It was written shortly before the composer visited this country in the summer of 1962, when he came to the United States and Tanglewood. to teach in the Composition Department of the Berkshire Music Center. At the end of the Tanglewood season he was interviewed by Alan Rich of the *New York Times* (August 12) and spoke of his then newest score: "I have just made what I regard as a new beginning, or, at least, a new concretization of everything I believe about music. My new style dates from my *Jeux Venitiens,* which was done last year at the Warsaw Festival. That work makes considerable use of the techniques of chance, or aleatoric music, and now I am working solely in that direction. My early works, even the ones that have been played in the United States, I have now come to regard as passé."

Of the four movements of the *Jeux Vénitiens,* the first and last could be considered the most "alleatory." In these two movements especially there is a chance conjunction of playing groups where each keeps its own note values according to a tempo conditioned by an overall number of seconds. Thus each



holds to its own independence which will not necessarily coincide with the music being played by the other groups.

The score opens to a folded double page on which are five panels with notes for various groupings of instruments. The first group is for woodwinds, the second for brass, the third for timpani, the fourth for percussion and the fifth for piano with two players. The music on these five panels is performed simultaneously. Since there are no bar lines and no rhythmic signature, the conductor can do no more than give the opening down beat. The music in the different panels being given a fixed duration (which nevertheless varies in each of them), a shorter group will come to the end of its part and is instructed at this point to repeat from the beginning against the longer continuing ones. This is the first of eight consecutive sections in the first movement, those following being mostly confined to the strings. The sections drawing variously upon each panel are approximately as follows:

A. Woodwinds, brass, timpani, percussion, pianos
B. Strings
C. Woodwinds, percussion, timpani
D. Strings
E. Woodwinds, brass, percussion, timpani
F. Strings, percussion
G. Woodwinds, brass, timpani, percussion, pianos
H. Strings, percussion

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The conductor indicates the opening of the second section which introduces the strings. There is now a regular beat bar by bar (with the rhythmic indication 2/4). Before the close the two pianos play note clusters by depressing the keys with cardboard cylinders. One is for the white keys, one for the black, and they are of a precise length to determine the range of the notes played. According to a general direction "the bar lines, rhythmical values and meter are intended merely for orientation; the music should be played with the greatest possible freedom."

The third movement is a flute solo throughout (whether the solo is "melodic" is a question of terms). The part begins and ends pianissimo, and has percussive accompaniment.

The last movement has a regular bar beat except when various sections are juxtaposed with overlapping. Again the tempo of certain phrases is determined by an indicated number of seconds. The work ends softly with an extended string chord and a piano punctuation.

The composer remarked in the interview quoted above: " 'The major impetus for this turn to the avant-garde came during the years 1956–59, when the influence of such composers as Boulez, Stockhausen and your own John Cage became noticeable in Poland. But that stage is already over, because now our composers are beginning to develop their own personalities along these lines.'

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Mendelssohn: *Piano Quartet No. 1*; Irving Fine: *String Trio*; Brahms: *Two Songs for Contralto, Viola and Piano*; Fauré: *Piano Quartet No. 1.*

FLORENCE KOPLEFF, contralto; RUTH LAREDO, piano; JAIME LAREDO, violin; SAMUEL RHODES, viola; MADELINE FOLEY, cello.

Program II

Beethoven: *Piano Trio in B-flat (one movement)*; *Irish, Scottish and Welsh Songs for Soprano, Tenor, Piano, Violin and Cello*; Brahms: *Piano Quintet in F minor*; Schoenberg: *String Sextet, "Verklaerte Nacht"*; Dvořák: *Duets for Soprano and Tenor.*

MARY BURGESS, mezzo-soprano; JON HUMPHREY, tenor; RICHARD GOODE, piano; FELIX GALIMIR, violin (other artists to be announced).

Program III

Schubert: *Shepherd on the Rock for Soprano, Clarinet and Piano*; Bartók: *Contrasts for Piano, Violin and Clarinet*; Mozart: *Trio in E-flat for Clarinet, Viola and Piano.*

BENITA VALENTE, soprano; PETER SERKIN, piano; HAROLD WRIGHT, clarinet; ARNOLD STEINHARDT, violin.

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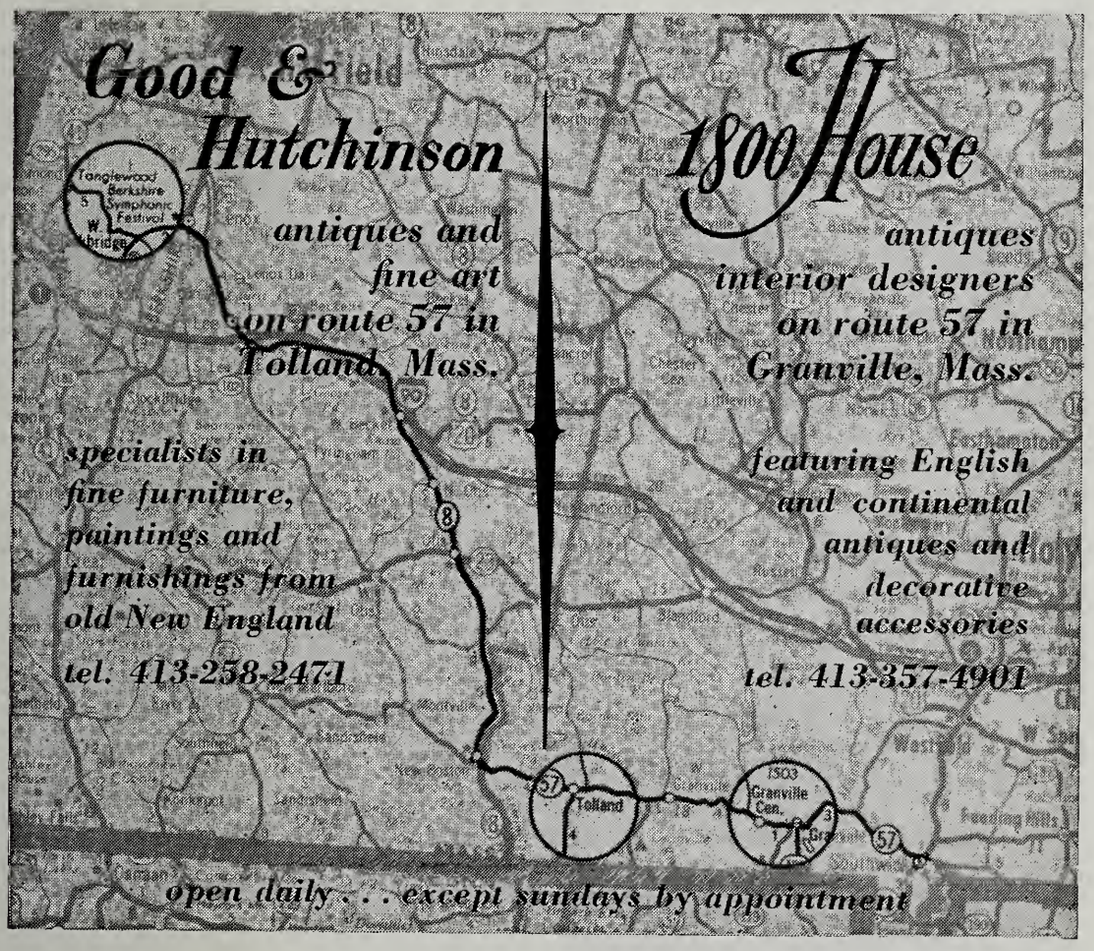
"How, Mr. Lutoslawski was asked, is the public taking to all this? 'Surprisingly well,' was his reply. 'Naturally, there is the Beethoven–Tchaikovsky public, but many of them at least accept the new music. I said "accept," of course, not "support."

" 'But our own audience is growing. Some years ago I organized a series of "tape seances" in Warsaw, where new trends in electronic music were explored. We had a large young audience, not only musicians but also people from other arts, and their only complaint was that we had too few meetings. I asked one of them once if he also went to the Philharmonic concerts. "No," he replied. "Why?" "Because Beethoven bores me."

" 'The point is that we are developing a public that is exclusively interested in the new. Perhaps this is a bad thing; I don't know. But at least it is preferable to having no public at all.' "

Mr. Lutoslawski, according to Alan Rich, "then let his glance wander over the spacious Tanglewood grounds. 'This is an extraordinary place, and an extraordinary tribute to the vision of its founder, Serge Koussevitzky. My summer here has inspired me to return to Poland and attempt something like this there.

" 'I have met some interesting students here, and some with very real talent. I find, however, that with most of the students there has still been very



little real contact with very new music. I think that many young composers espouse avant-garde principles as a kind of rebellion from learning. I decided therefore to give them a number of problems in extremely advanced techniques, along with others more classical in scope. The best students are very perceptive, and they pick up new ideas quickly.

" 'This all proves, I think, that there is need—here and throughout the world—for a great deal more in the way of real avant-garde training.' "

Lutoslawski studied at the Warsaw Conservatory with Jerzy Lefeld and Witold Maliszewski, a pupil of Rimsky-Korsakov and Glazounov. After the interruption of the war he became active in the cause of international music. In 1959 he was elected to the Committee of the ISCM (International Society for Contemporary Music). His music, some of which has been performed in various countries, includes a Symphony (1947), *Triptyque Silésien* for soprano and orchestra (1951), *Concerto for Orchestra* (1954) and various works for smaller combinations.

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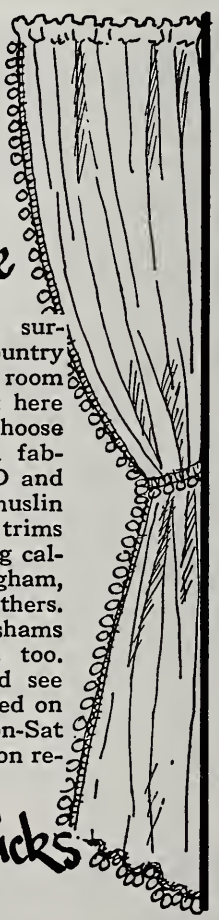
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LE SACRE DU PRINTEMPS ("THE RITE OF SPRING"):
Pictures of Pagan Russia, in Two Parts
By IGOR STRAVINSKY
Born in Oranienbaum, near St. Petersburg, Russia, June 17, 1882

Stravinsky composed *Le Sacre du Printemps* in the years 1912 and 1913. The first perfomance was by the Ballet Russe of Diaghilev, at the Théâtre des Champs-Élysées, Paris, May 29, 1913. Pierre Monteux conducted, and introduced the music in concert form at his own concerts at the Casino, April 5, 1914.

Descriptions of the first performance have been conflicting as well as colorful. Commentary is varied, even reaching the psychological: "In conformity with some interesting law of music perception by heterogeneous groups," writes Nicolas Slonimsky, "the individual reaction became general, and assumed the power of a heterogeneous opposition." Let us confine ourselves to the account of a first hand witness most deeply concerned—the conductor himself.

Pierre Monteux wrote (Dance Index, 1947): "My first meeting with Stravinsky took place in 1911 when I was guest conductor of the Diaghileff Ballet Russe. Stravinsky, outstanding among the new composers of the modern school, had just achieved his first success with *L'Oiseau de Feu*. We met when I conducted the world première of his second ballet, *Petrouchka*. *Petrouchka* was an immense success. In the field of ballet many still consider it Stravinsky's masterpiece.

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"One day in 1912, after I had become the regular conductor for the Ballet Russe, Diaghileff summoned me to a tiny rehearsal room in a theatre of Monte Carlo where the Ballet was at that time appearing. We were to hear Stravinsky run through the score of his new work, *Le Sacre du Printemps*.

"With only Diaghileff and myself as audience, Stravinsky sat down to play a piano reduction of the entire score. Before he got very far I was convinced he was raving mad. Heard this way, without the color of the orchestra which is one of its greatest distinctions, the crudity of the rhythm was emphasized, its stark primitiveness underlined. The very walls resounded as Stravinsky pounded away, occasionally stamping his feet and jumping up and down to accentuate the force of the music. Not that it needed such emphasis.

"I was more astounded by Stravinsky's performance than shocked by the score itself. My only comment at the end was that such music would surely cause a scandal. However, the same instinct that had prompted me to recognize his genius made me realize that in this ballet he was far, far in advance of his time and that while the public might not accept it, musicians would delight in the new, weird though logical expression of dissonance.

"*Le Sacre du Printemps* was presented in 1913 at the Théâtre des Champs Elysées in Paris, and cause a scandal it certainly did. The audience remained quiet for the first two minutes. Then came boos and cat-calls from the gallery, soon after from the lower floors. Neighbors began to hit each other over the head with fists, canes or whatever came to hand. Soon this anger was concen-



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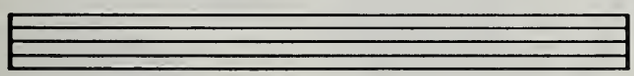
trated against the dancers, and then, more particularly, against the orchestra, the direct perpetrator of the musical crime. Everything available was tossed in our direction, but we continued to play on. The end of the performance was greeted by the arrival of gendarmes. Stravinsky had disappeared through a window backstage, to wander disconsolately along the streets of Paris.

"A year later at the Casino de Paris I was conducting the Concerts Monteux, a series in which I introduced works by new composers. Here the music played was definitely the music of tomorrow. I suggested to Stravinsky that he arrange a concert version of the *Sacre*, and anxious himself to prove a few points, he readily agreed. The presentation was an instant success.

"Time has caught up with Stravinsky. Now he is recognized as one of the great of the world. He has advanced musical expression tremendously and almost every contemporary composer owes him an acknowledged debt."

Time had demonstrably "caught up with Stravinsky" when on May 8, 1952, in the *Théâtre des Champs-Elysées*, the scene of the scandalous première almost exactly thirty-nine years before, Mr. Monteux repeated the *Sacre* with the Boston Symphony Orchestra to a wildly but this time favorably excited audience, while the composer sat, much moved, in his seat.

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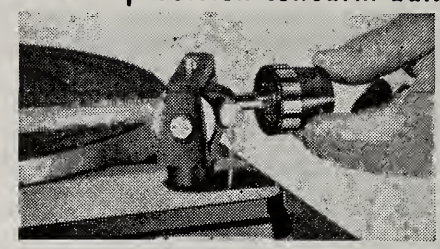
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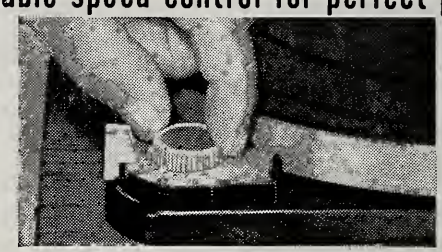
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ERICH LEINSDORF, *Conductor*

STRAUSS — "Don Juan," Tone Poem (after Nikolaus Lenau), *Op.* 20

COPLAND — †"Music for a Great City"

I. Skyline
II. Night Thoughts
III. Subway Jam
IV. Toward the Bridge

(Conducted by the Composer)

Intermission

BEETHOVEN — *Concerto for Pianoforte, No. 5, in E-flat major, *Op.* 73

I. Allegro
II. Adagio un poco mosso
III. Rondo: Allegro ma non tanto

Soloist: VAN CLIBURN

Mr. CLIBURN plays the Steinway Piano

† First performance at the Festival concerts

Saturday Evening, August 14

"DON JUAN," TONE POEM (AFTER NIKOLAUS LENAU), *Op.* 20

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

The Grand Ducal Court Orchestra at Weimar acquired in the autumn of 1889 a first Court Conductor, whose proven abilities belied his years. Richard Strauss was then only twenty-five, but he had taken full charge of the Meiningen Orchestra for a season (1885–86), and then had taken subordinate control at the Munich Opera. As a composer he had long made his mark, and from orthodox beginnings had in the last three years shown a disturbing tendency to break loose from decorous symphonic ways with a "Symphony"—*Aus Italien*, and a "Tone Poem"—*Macbeth*. He had ready for his Weimar audience at the second concert of the season a new tone poem, *Don Juan*, which in the year 1889 was a radical declaration indeed. If many in the auditorium were dazed at this headlong music, there was no resisting its brilliant mastery of a new style and its newly colorful instrumentation. There were five recalls and demands for a repetition. Hans von Bülow, beholding his protégé flaunting the colors of the anti-Brahms camp, was too honest to withhold his enthusiasm. He wrote to his wife: "Strauss is enormously popular here. His *Don Juan*, two days ago, had a most unheard-of success." And producing it at Berlin a year later, he wrote to its creator, "Your most grandiose *Don Juan* has taken me captive." Only the aging Dr. Hanslick remained unshaken by the new challenger of his sworn standards. He found in it "a tumult of dazzling color daubs," whose composer "had a great talent for false music, for the musically ugly."

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The rehearsals by the Boston Symphony Orchestra each Saturday morning at 10:00 o'clock are open to the public. The final rehearsal will be on Thursday, August 19, at 4 o'clock. Admission: $1.50 for adults, $.50 for children. These open rehearsals will benefit the Orchestra's Pension Fund.

MUSIC FOR A GREAT CITY

By AARON COPLAND

Born in Brooklyn, New York, November 14, 1900

This work was commissioned by the London Symphony Orchestra in celebration of its sixtieth anniversary season, and is dedicated to the members of the orchestra. The music was first performed in London's Festival Hall on May 26, 1964, the composer conducting.

Aaron Copland has explained the origin of this music as follows:

"I began to work on the score during the latter part of 1963, completing it in April of 1964. The musical materials are derived in part from a film score I composed in 1961. Starring Miss Carroll Baker and directed by Jack Garfine, the script was based on a novel by Alex Karmel called *Mary-Ann*. The picture was released for distribution in December, 1961, under the title *Something Wild*. The action of the story takes place in New York where all of the film was shot. Indoor scenes of tense personal drama are interspersed with the realistic sights and sounds of a great metropolis.

"The nature of the music in the film seemed to me to justify extended concert treatment. No attempt was made to follow the cinematic action. The four movements of the work alternate between evocations of big city life with its external stimuli, and the more personal reactions of any sensitive nature to the varied experiences associated with urban living. *Music for a Great City* reflects both these aspects of the contemporary scene."

Aaron Copland as a growing and later as a fully matured artist has been closely connected with this Orchestra since, in 1925, when he was little known, his Symphony with Organ was performed. This was a significant beginning at the Boston Symphony concerts—Nadia Boulanger with whom he had studied for three years at Fontainebleau was the organist. Serge Koussevitzky conducted and forthwith established a life-long association.

Mr. Copland has conducted this Orchestra as guest on several occasions, including the oriental tour when he conducted in Japan, the Philippines, and Australia. From the first session of the Berkshire Music Center at Tanglewood (in 1940) he has been active as head of the Composition Department and also in an administrative capacity.

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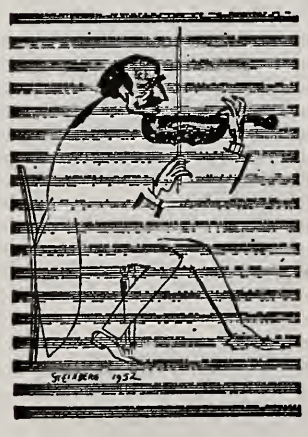
CONCERTO No. 5, IN E-FLAT, FOR PIANOFORTE AND ORCHESTRA, *Op.* 73

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Notations for the last of Beethoven's piano concertos appear in the sketchbooks of 1808, together with sketches for the Choral Fantasia. Evidently he put his ideas for the Concerto aside, to resume and complete the work in the summer or early autumn of 1809. The conditions in Vienna at that time were anything but conducive to creative contemplation, and it is additional proof of Beethoven's powers of absorption and isolation in his art that he could compose this work of proud assertion, and others as well, in such a period.

The vanguard of the French army marched upon Vienna, and when the Archduke Maximilian refused to capitulate, erected a battery on the Spittelberg and opened fire on the night of May 11, with twenty howitzers. The population crowded indiscriminately into every possible underground shelter (a reminder to us that methods of warfare have since changed only in the direction of deadliness). Beethoven's windows on the Wasserkunst Bastei, chosen for their outlook, were in direct line of the bombardment. He fled to the house of his brother Karl on the Rauhensteingasse, and crouched in the cellar, holding a pillow over his head to spare his poor, sensitive ears the pain of the concussive reports. Shells were fired into the city without cessation through the night. Many houses burst into flames; wounded civilians were carried through the streets to safety. On the following afternoon, Vienna capitulated—it could have done nothing else—and forthwith endured the French occupation for the two months that remained of the campaign. Napoleon set himself up in state at the Schönbrunn Palace once more. General Andréossy had issued a proclamation to the inhabitants of Vienna, assuring them of the good will of his sovereign the Emperor Napoleon, "King of Italy, Protector of the Confederation of the Rhine." On May 15th the



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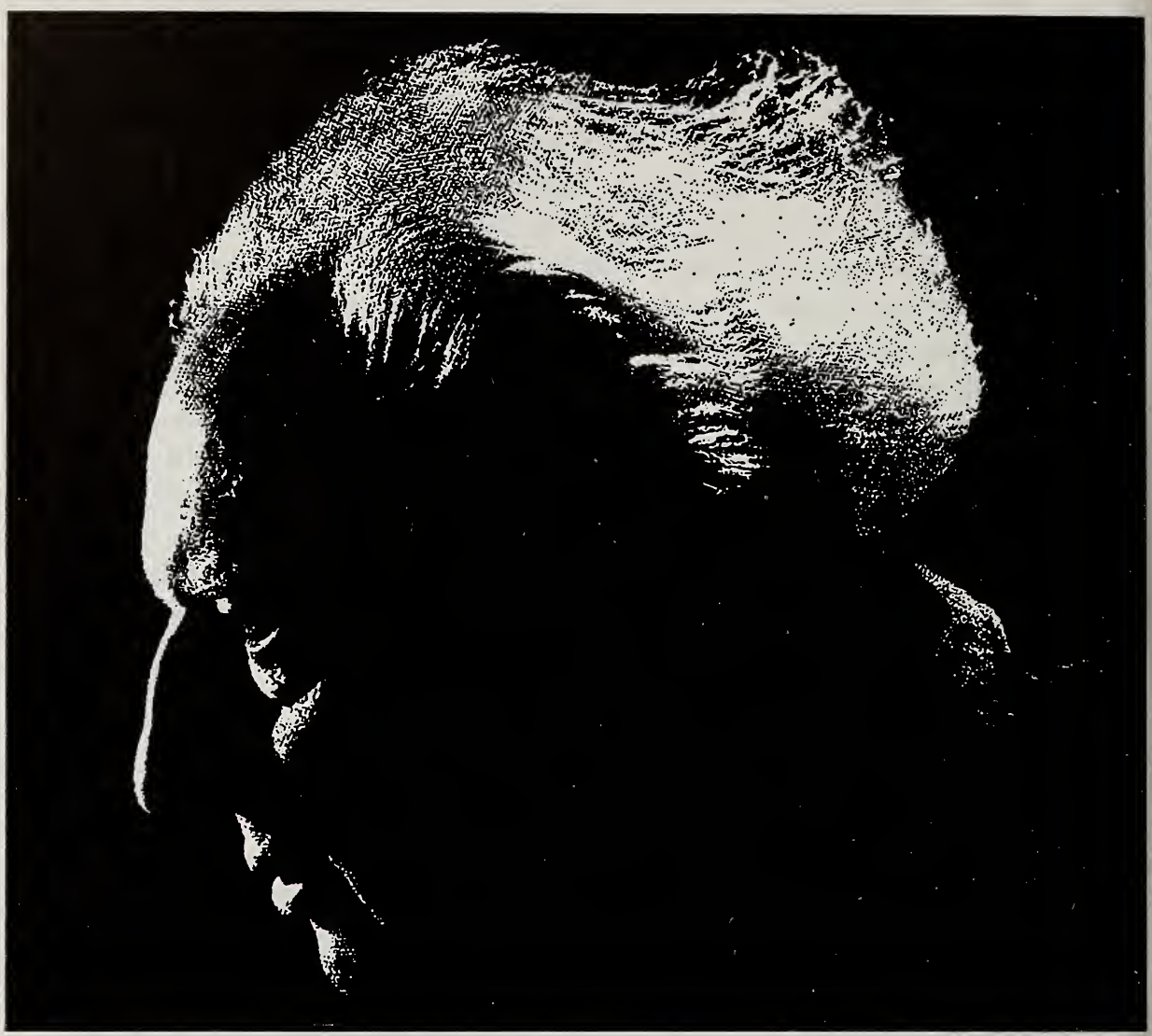
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Commandant Razout quartered the soldiery upon all lodgings in Vienna. Next, a levy was imposed upon house rentals, whereby a quarter of Beethoven's rent money went to the conquerors. Beethoven's well-born acquaintances had for the most part fled to other parts. The parks about Vienna, his favorite haunts in the summer season, were closed to the public until the end of July. Young Rust met him one day in a coffee-house and saw him shake his fist at a passing French officer, with the exclamation: "If I were a general, and knew as much about strategy as I know about counterpoint, I'd give you something to do!"

In spite of these disturbing conditions, Beethoven probably completed the *"Lebewohl"* Sonata at this time, as well as this Concerto and the String Quartet, Op. 74 (called the "Harp Quartet"); he also devoted many hours to the laborious task of copying extracts from earlier musical theorists for the use of his aristocratic pupil of twenty-two, the Archduke Rudolph. It was to the Archduke that Beethoven dedicated the Concerto, and the Sonata as well, the titles of the movements—"Farewell, Absence, and Return"—being occasioned by this gentleman's flight from existing conditions in Vienna. The tonality of E-flat seems to have possessed Beethoven at the time, for the Concerto, the Sonata, and the Quartet are all in that key.





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LEOPOLD STOKOWSKI, *Conductor*

BACH — †Passacaglia and Fugue in C minor

SCHUBERT — Symphony in B minor, "Unfinished"

I. Allegro moderato

II. Andante con moto

Intermission

SHOSTAKOVITCH — Symphony No. 5, *Op.* 47

I. Moderato

II. Allegretto

III. Largo

IV. Allegro non troppo

† First performance at the Festival concerts

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Sunday Afternoon, August 15

PASSACAGLIA AND FUGUE IN C MINOR

By JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

This "Symphonic Transcription" by Leopold Stokowski was published in 1951. The famous organ Passacaglia has been known to these concerts in an orchestration by Heinrich Esser in this Orchestra's early years, and in that by Ottorino Respighi which has been performed at the Festival concerts.

Mr. Stokowski has signed this prefatory statement in his score:

"Bach's passacaglia is in music what a great Gothic cathedral is in architecture—the same vast conception—the same soaring mysticism given eternal form. He left us no orchestral compositions of this grandeur, probably because the orchestra was too little developed in his time. His Brandenburg concerti and the orchestral suites are more intimate works written for the salon. The most free and sublime instrumental expressions of Bach are his greater organ works, and one of the greatest of these is the Passacaglia in C minor. Many do not often enough have the opportunity to hear it, and so to bring it nearer to those who love Bach's music, I have made this symphonic transcription.

"This Passacaglia is one of those musical conceptions whose content is so full and significant that its medium of expression is of relative unimportance. Whether played on the organ or by the greatest of all instruments—the orchestra—it is one of the most divinely inspired creations ever conceived."

Unlike Respighi, who used an organ pedal, notably for the first statement of the theme, but treated the score in orchestral fashion, Leopold Stokowski uses no organ, but so treats the music that the alternate registers of the organ are clearly conveyed. The string basses alone state the theme, and are joined by the higher strings in the second eight bars.

The twenty variations of the Passacaglia alternate between the string choir and the woodwind choir used in separate juxtaposition, the brass sometimes heard separately, and notably in support of the full sonority as the climax approaches. The Fugue also follows this plan of alternating choirs.



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It is built up in a gradually more fused sonority. An allargando brings the culmination in full power to the final C major chord.

It is supposed that Bach wrote his Passacaglia as an organ piece in the latter part of the Weimar period (1708–17). The piece existed earlier in a form for two-manual clavicembalo with pedals. The first half of his eight-bar theme Bach derived from a trio *en passacaille* by the seventeenth-century French composer and organist, André Raison. There are twenty variations. In the double fugue which follows, Bach uses the first half of his Passacaglia theme for his leading subject.

SYMPHONY IN B MINOR, "UNFINISHED"

By FRANZ SCHUBERT

Born in Lichtenthal, near Vienna, January 31, 1797; died in Vienna, November 19, 1828

This Symphony, sometimes listed as No. 8, was composed in 1822 (it was begun October 30), and first performed thirty-seven years after the composer's death. It was conducted by Herbeck at a concert of the *Gesellschaft der Musikfreunde* in Vienna, December 17, 1865.

"That incomparable song of sorrow which we wrong every time we call it 'Unfinished.'"—ALFRED EINSTEIN.

The world, discovering some forty-three years *post facto* a "masterpiece," which, for all its qualities, seems but half a symphony, has indulged in much conjecture. Did Schubert break off after the second movement on account of sudden failure of inspiration, or because he was careless of the work (which he certainly seems to have been) and did not realize the degree of lyric rapture which he had captured in those two movements? Or perhaps it was because he realized after a listless attempt at a scherzo that what he had written was no typical symphonic opening movement and contrasting slow movement, calling for the relief of a lively close, but rather the rounding out of a particular mood into its full-moulded expression—a thing of beauty and completeness in itself. The Schubert who wrote the "Unfinished" Symphony



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was in no condition of obedience to precept. He found his own law of balance by the inner need of his subject. There were indeed a few bars of a third movement. Professor Tovey found the theme for the projected scherzo "magnificent," but was distrustful of what the finale might have been, for Schubert's existing finales, with the possible exception of three, he considered entirely unworthy of their premise. There are others who find little promise in the fragment of a scherzo before the manuscript breaks off and are doubtful whether any finale could have maintained the level of the two great movements linked by a distinctive mood and a moderate tempo into a twofold unity of lyricism.

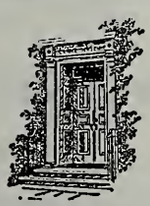
SYMPHONY No. 5, *Op.* 47

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, September 25, 1906

Shostakovitch composed his Fifth Symphony for performance in celebration of the twentieth anniversary in 1937 of the Republic of Soviet Russia. The first of a series of performances was given at Leningrad, November 21 of that year.

The Fifth Symphony is conceived, developed and scored for the most part with great simplicity. The themes are usually melodic and long-breathed in character. The manipulation of voices is plastic, but never elaborate. The composer tends to present his material in the pure medium of the string choirs, notably in the opening and slow movements, where wind color and sonority are gradually built up. The first movement and the last gain also in intensity as they unfold by a gradual increase of tempo throughout, effected by continual metronomic indications.



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The second movement is in the historical scherzo form with clear traces in the course of the music of the traditional repeats, trio section and da capo. The themes are in the triple time of the Austrian *Ländler*, from which, in the past, scherzos have sprung. The slow movement, like the first, is one of gradual melodic growth, from string beginnings. The theme, too, is reminiscent of the first theme in the opening movement. The individual voices of the woodwind enter, and the tension increases as the strings give a tremolo accompaniment, and sing once more, muted and in the high register. The movement attains, at its climax, an impressive sonority without the use of a single brass instrument.

The finale, in rondo form, devolves upon a straightforward and buoyant march-like rhythm and a theme unmistakably Russian in suggestion. There is a slow section in which the characteristic triple rhythm of the first movement reappears. The first theme of that movement is treated by the violin solo with fresh melodic development. There is a constant increase in tempo as the conclusion is approached.

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COLONEL PICKERING remarked in Shaw's *Pygmalion* (the remark was somehow missed in *My Fair Lady*) on the hazard of passing off Eliza Doolittle as a duchess:

"I was quite frightened once or twice because Eliza was doing it so well. . . . Theres always something professional about doing a thing superlatively well."

That air of slick competence, of superlative mastery, certainly applies to the musical profession. You can usually (if not always) spot an amateur. There is at least a technical dividing line between those who perform for pay and those who do not. It is set by unionism, but it is less distinct than it used to be. If the amateur is sometimes condescended to by the professional for his lesser skill, and if the professional is at times looked at askance by the amateur because he is by definition a mercenary of his art, there is still the common impulse which draws the two sorts together. All professionals have been amateurs until they have crossed the line, nor do the better ones ever lose their love of music. Many orchestral musicians and most solo artists have a hankering to play chamber music for the fun of it; Marlboro, Vermont, is one

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The first movement opens with an intervallic theme, stated antiphonally between the low and high strings. From it there grows a theme (violins) in extensive, songful periods. The development is in the nature of melodic cumulative growth. The first theme returns in horns and trumpets, and subsides to the gentle voice of the violins, over a characteristic triple rhythmic figure. As the tempo quickens, the rhythms tighten and become more propulsive, while the melody, sounding from the brass choir, becomes exultant in animation. The recapitulation suddenly restores the initial slow tempo as the first theme is repeated by the orchestra in unison, largamente. The fortissimo strings and deep brass give way to a gentler reminiscent mood, as the woodwind voices, here first fully exploited, bring the movement to a close.

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ENTR'ACTE

VIVE L'AMATEUR!

COLONEL PICKERING remarked in Shaw's *Pygmalion* (the remark was somehow missed in *My Fair Lady*) on the hazard of passing off Eliza Doolittle as a duchess:

"I was quite frightened once or twice because Eliza was doing it so well. . . . Theres always something professional about doing a thing superlatively well."

That air of slick competence, of superlative mastery, certainly applies to the musical profession. You can usually (if not always) spot an amateur. There is at least a technical dividing line between those who perform for pay and those who do not. It is set by unionism, but it is less distinct than it used to be. If the amateur is sometimes condescended to by the professional for his lesser skill, and if the professional is at times looked at askance by the amateur because he is by definition a mercenary of his art, there is still the common impulse which draws the two sorts together. All professionals have been amateurs until they have crossed the line, nor do the better ones ever lose their love of music. Many orchestral musicians and most solo artists have a hankering to play chamber music for the fun of it; Marlboro, Vermont, is one

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of many places where they are to be found. If a fine string quartet group didn't continue to love what they were doing they would no longer be first rank. There is certainly no stigma in playing for money. A good concert artist does it as a matter of circumstance — he would have no better way to meet his bills than by what he could do best and enjoy most. This provided that the pressure of much playing doesn't abrade his enthusiasm. The amateur class, which means almost everybody else, are fortunate in being able to take just as much as they desire. The degree of their love for music extends from the highest point of avid listening down to the vanishing point of tone deafness.

Nevertheless the amateur has a full right to his title, which claims a "lover" of music for its own sake. His claim may not be his exclusive possession, but he is at least indispensable to the art, being the consumer, and in the vast majority. Without him public musical performance would expire quickly enough. Professionals hardly flock to public concerts (except perhaps to check on their colleagues).

Amateurism comes in many shades. Many, perhaps most, amateurs define themselves when they state, somewhat ruefully, that they know what music they like but that they are not among those who "understand" it. The implication is that the real core of musical enjoyment is a mystery to be penetrated only by the elect who have the technical equipment. If music were a mathematical science (which, except in certain extreme cases at this moment, it is not), it would indeed require technical understanding. In that case this noble art would soon cease, because it would become an intellectual exercise, mechanical and heartless. The emotional art *par excellence* is surely meant to be enjoyed directly by the music lover rather than to be considered as a test to be passed upon by the technical expert alert for deficiencies. A botanist isn't expected to have a greater enjoyment of the fragrance of a flower than an average garden fancier. A fugue of Bach, a Romantic symphony or tone poem for all their elaborations and complexities are readily savored by the layman, or at least by the listener who has acquired a taste for them by experience. Even if he misses certain

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points along the way, the ardor of his response to the whole is plain enough. When Beethoven was probing his inmost tonal imagination to bring a symphony into its final form, he must have been less conscious of the constructive implementation (which was nevertheless in full operation) than the overall thrust and current of an emotional outpouring. He was addressing his message directly to all who would listen – in effect a vast future audience, and these would respond to the grandeur of his structure, the propulsion of his rhythms, to his dramatic power, to his poignant slow movements, all this without the aid of the analysts. When the Ninth Symphony is performed, many are carried away by the finale while others, certain learned ones, shake their heads over it, and over the main vocal theme in particular. Is it an empty, elementary tune, or is it a melody of universal significance, great in its simplicity? The difference of opinion may last as long as there are professionals and amateurs. Another unanswered argument is in the case of Mahler. An audience will be swept into something very like rapture by one of his symphonies while certain skeptics will remain unmoved and aloof, pointing to its longueurs, its "commonplace" themes. Again, perhaps each may be right according to his point of view. There will be no doubt about who is having the best time.

If the contemporary composer is unable to feel emotional music, the loss is his. If the professional performer pooh-poohs it, he is suspect of having become impervious through much repetition. An average listener at a concert, glowing with what seems to have been a magnificent performance, may meet at the intermission an acquaintance who, quite unexcited, only remarks that the soprano flatted, or that the conductor took a wrong tempo. Perhaps they both did. The likelihood remains that the professionally informed friend was too aware of technical flaws or deviation from his fixed concept of the particular piece to be lifted into sheer delight. He would be equipped to perceive more felicities of detail in the score and to find an even keener enjoyment if his ears were not dulled by over-familiarity. The amateur can have an advantage in blissful ignorance.

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The amateur most enviable of all is the fortunate one who has heard the standard works just often enough to long to hear them again, who has had enough experience in playing or singing to have felt the satisfaction of participation. He has a distinct advantage over the professional, who, after many hours of practicing, rehearsing and performing, must find his diversion away from music. The professional may have heard the standard works too often for a fresh approach. He must always be a craftsman at heart, watchful of technical points, for his ideal of performance can never be too high.

The time was when amateurism, far from embracing a general public, was limited to a small minority, a minority in full control. To be an amateur in the eighteenth century, a *Liebhaber,* a *Musikfreund,* was the badge of a gentleman. He was at the top of social rank, while his musicians were his servants, not far from the bottom. The monarchs, princes, cardinals and other eminences felt themselves the custodians of the arts, especially the noble art of music, cultivated it as a mission and called themselves the connoisseurs. Musical taste was as a matter of course their taste. If their understanding fell short of their Kapellmeisters' innovations, they are at least due the credit for having provided these house-bound composers with a living and an opportunity for performance. Bach's Prince Leopold at Cöthen may have had some inkling of the importance of the Brandenburg Concertos. He had zealously studied the viola da gamba in Italy, and probably had a try at the Sixth. Emanuel Bach, as cembalist to Frederick the Great, endured innumerable sessions with the flute-playing King, and fled to Hamburg at last. Haydn's Prince at Esterhazy ordered a great number of gamba sonatas for his own use and his Kapellmeister had to comply. Mozart's Archbishop cultivated the

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BEETHOVEN: Overture, Leonore No. 2 — WAGNER: "Lohengrin," Act II

BEETHOVEN: Overture, Leonore No. 3 — WAGNER: "Lohengrin," Act III

Elsa - Amara; Lohengrin - Konya; Ortrud - Gorr; King Henry - Hines;
Telramund - Dooley; The Herald - Marsh; Chorus pro Musica

violin and sometimes played in his *Kapelle* while the fiddlers around him tactfully covered his lapses. These amateurs, each a fumbling player in his way, were at least aware of a mission to support musical endeavor.

It was with the industrial revolution in the early nineteenth century that a burgeoning, prosperous middle class took for its own the benefits of the art that had been confined exclusively to a few palaces and mansions. The listeners who once came in hundreds soon came in thousands and now come in millions. Music, now a universal commodity, is a boon and a joy for the taking. Are the amateurs as a whole slow to accept innovation and too ready to fall for obvious appeal? Their acceptance or rejection, determined by the winnowing test of the passing years, makes them the final arbiters.

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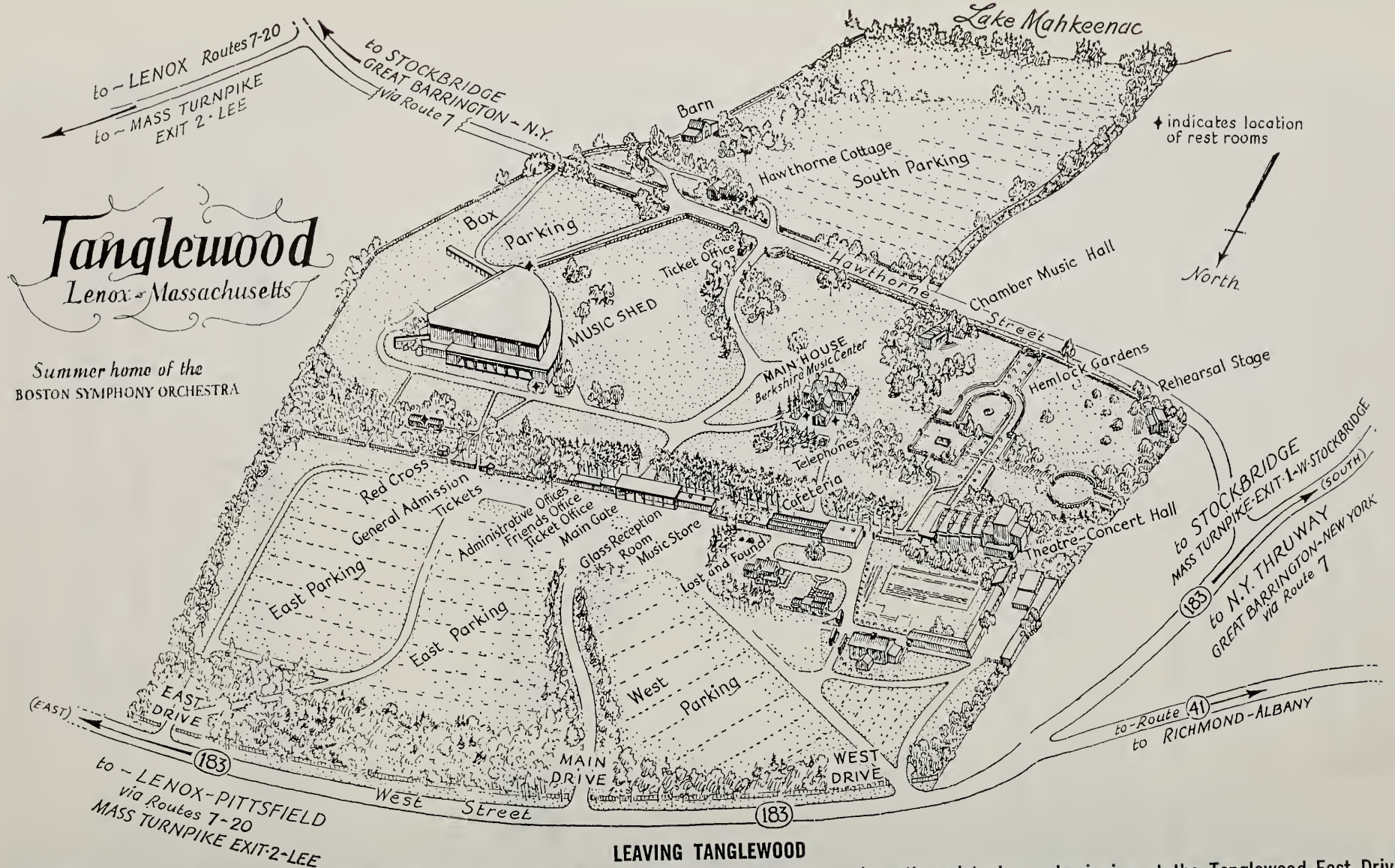
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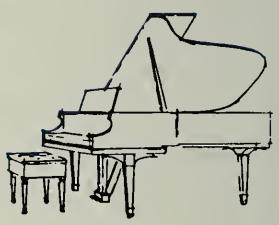
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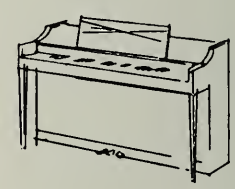
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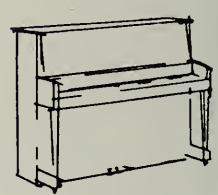
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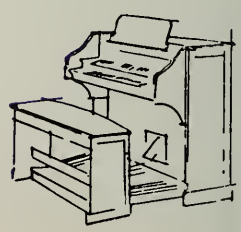












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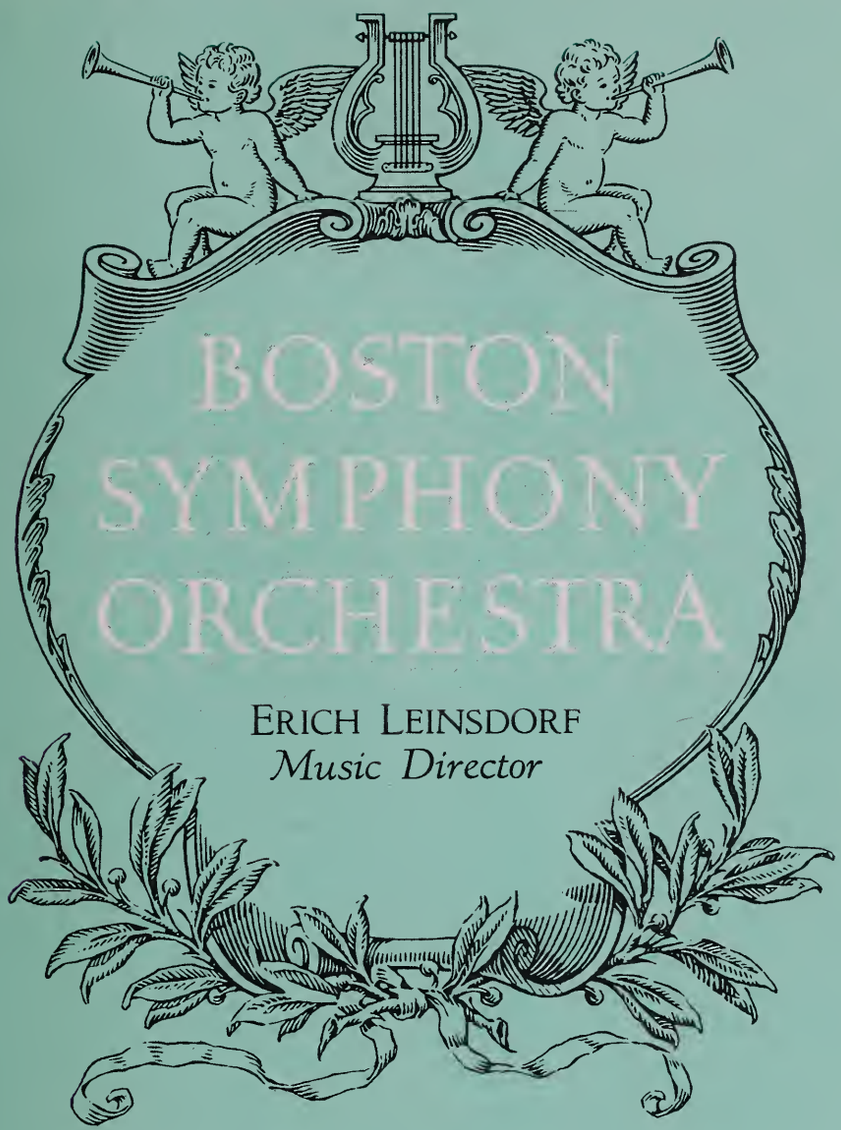
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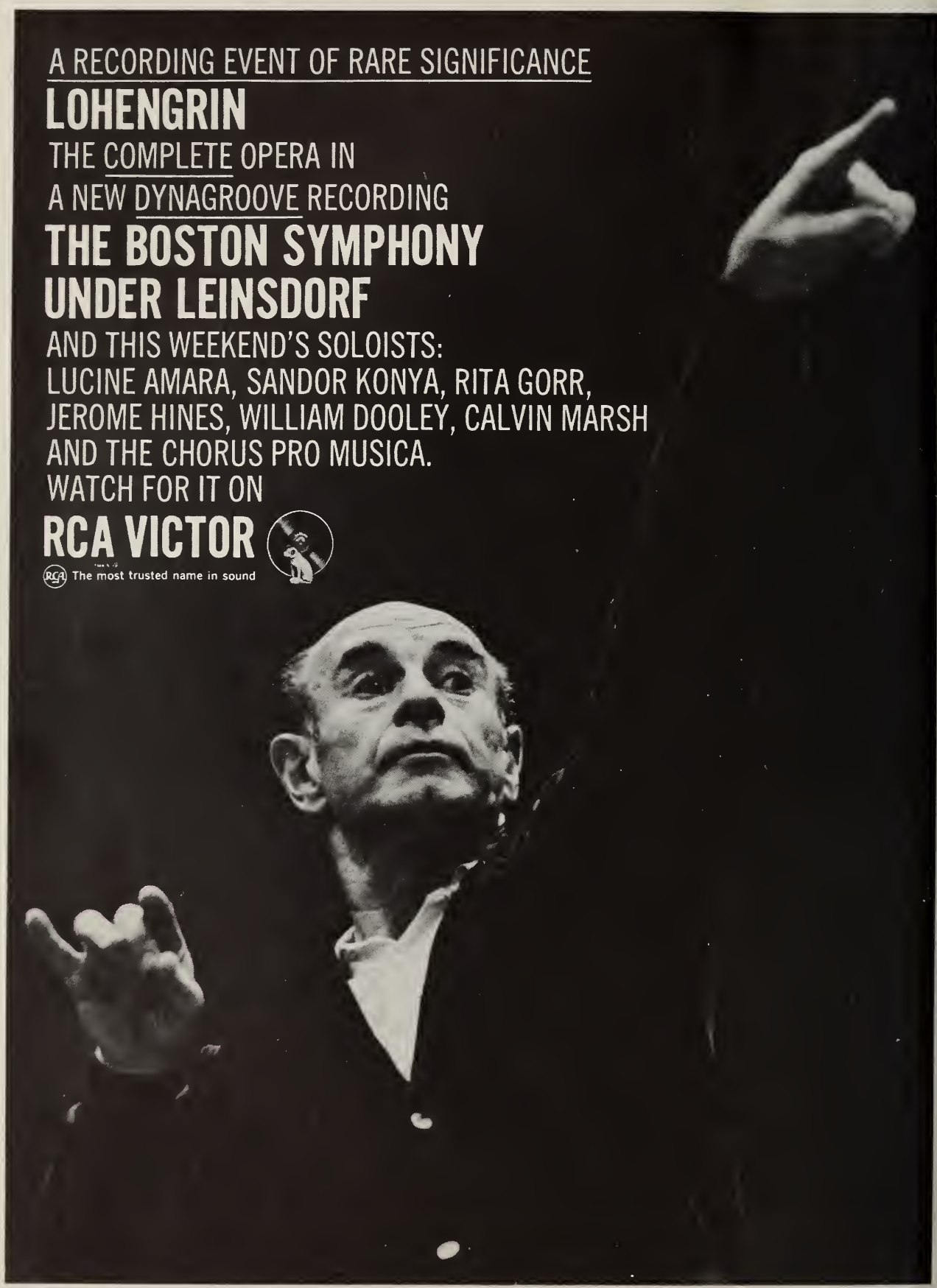
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EIGHTH WEEK

Concert Bulletin, with historical and descriptive notes by

JOHN N. BURK

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Friday Evening, August 20, at 8:00

WAGNER — "A Siegfried Idyll"

Intermission

WAGNER — †"Lohengrin," Romantic Opera, Act I

Saturday Evening, August 21, at 8:00

BEETHOVEN — Overture to "Leonore," No. 2, *Op.* 72

Intermission

WAGNER — †"Lohengrin," Act II

Sunday Afternoon, August 22, at 2:30

BEETHOVEN — Overture to "Leonore," No. 3, *Op.* 72

Intermission

WAGNER — †"Lohengrin," Act III

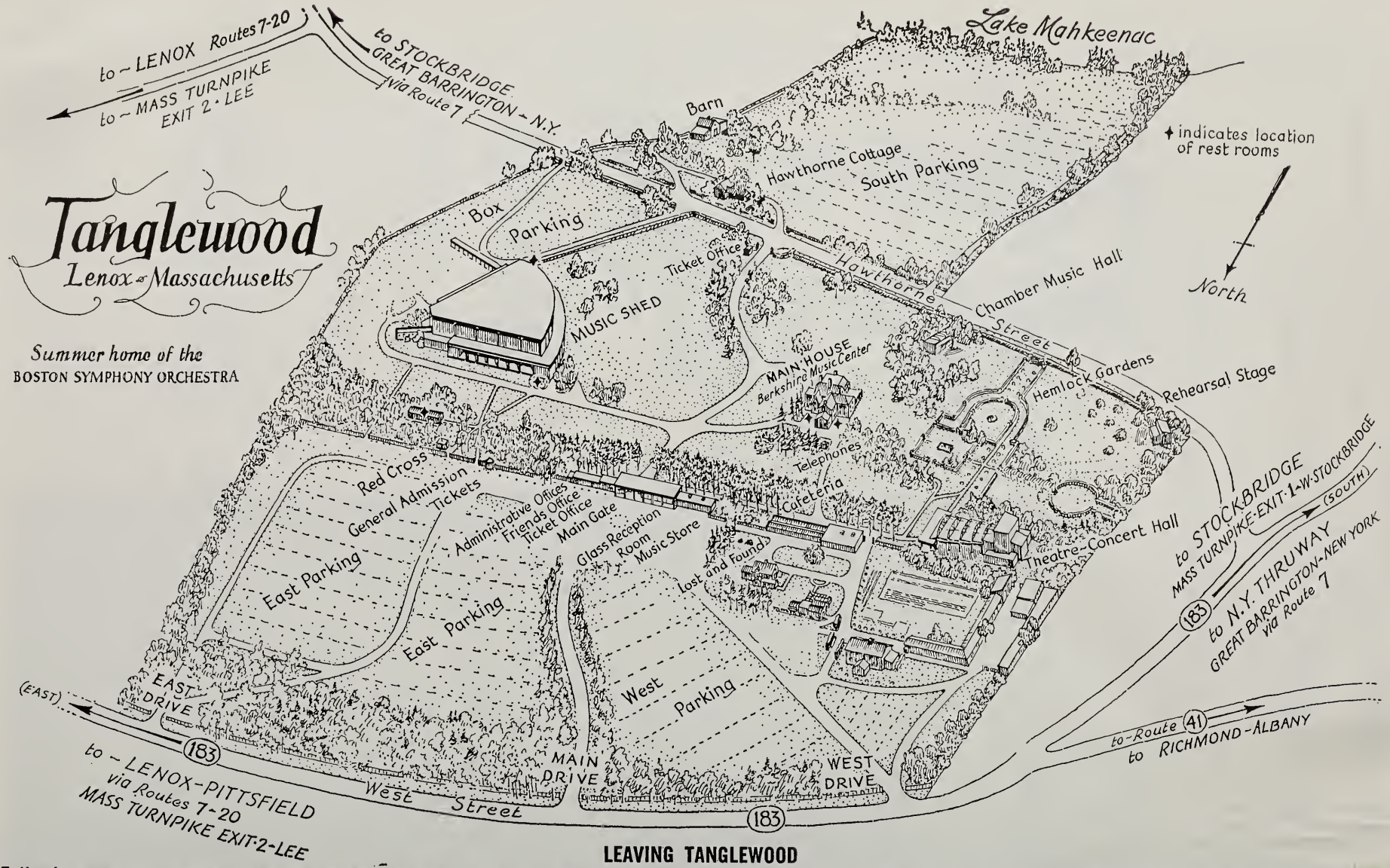
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Program Notes

OVERTURES TO "LEONORE"

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Within a few weeks of his death, Beethoven extracted from his confusion of papers a manuscript score of his opera *Fidelio* and presented it to Schindler with the words: "Of all my children this is the one that cost me the worst birth-pangs, the one that brought me the most sorrow; and for that reason it is the one most dear to me."

The composer spoke truly, and the fact that he wrote three overtures and a fourth called *"Fidelio,"* less symphonic but more appropriate as a curtain-raiser for his *Singspiel*, is indication enough of the intensive and prolonged efforts he put into his one fulfilled project of an opera for Vienna.

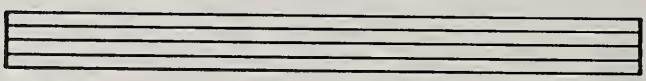
The record of the four overtures is in line with the revisions of the score itself. For the first production of *Fidelio* in Vienna on November 20, 1805, Beethoven wrote the superb overture which later came to be known as *"Leonore No. 2."* Rewriting the overture for the second production in the year following, using similar material, he gave a different stress, a greater and more rounded symphonic development. The result was the so-called *"Leonore*



No. 3." When again the opera was thoroughly changed for the Vienna production of 1814, Beethoven realized that his fully developed overture was quite out of place at the head of his opera and accordingly wrote a typical theatre overture, which was publicly accepted and became one with the opera. There remains to be accounted for the so-called overture to *"Leonore No. 1."* This overture was discovered the year after the composer's death and was at first assumed to be his earliest attempt. This was later disputed, but the ultimate consensus of opinion has placed it as the first of the four.

The Overture *Leonore No. 2* holds all of the essentials of its successor, *Leonore No. 3.* There is in both the introduction, grave and songful, based upon the air of Florestan. *"In des Lebens Frühlingstagen,"* in which the prisoner sings sorrowfully of the darkness to which he is condemned, and dreams hopefully of the fair world outside. The main body of the Overture, which begins with the same theme (allegro) in both cases, rises from a whispering pianissimo to a full proclamation. This section of working out, or dramatic struggle, attains its climax with the trumpet call (taken directly from the opera, where the signal heard off stage, and repeated, as if closer, makes known the approach of the governor, whereby the unjustly imprisoned Florestan will be saved from death). In the "No. 2," the coda of jubilation, introduced by the famous string scales of gathering tension for the outburst, follows almost immediately the trumpet calls of deliverance—surely the inevitable dramatic logic, even though it went directly against the formal conven-

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tion which required a reprise at this point. Beethoven, more closely occupied in the "No. 2" with the events of the opera itself, omitted the reprise, following the trumpet fanfare with a soft intonation of Florestan's air, a sort of hymn of thanksgiving, as if the joy of the freed prisoner must be hushed and holy in its first moments. The melody is suspended on its final cadence, and the last three unresolved notes, hovering mysteriously, become the motto of the famous string passage in which the emotion is released.

Beethoven sacrificed this direct transition in the "No. 3" Overture. He evidently felt the need of a symphonic rounding out, and accordingly inserted a full reprise, delaying the entrance of the coda of jubilation which dramatic sequence would demand closely to follow the trumpet fanfare. But the subject had developed in Beethoven's imagination to a new and electrifying potency. The third *Leonore* Overture shows in general a symphonic tightening and an added forcefulness. The introduction eliminates a few measures, the development many measures, in which music of the greatest beauty is discarded. Beethoven, having thus shortened his development, evens the total length by adding the reprise and enlarging the coda.

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Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

The present performance in concert form preserves the entire score, and restores a considerable cut in Lohengrin's so-called "narrative" in Act III (see page 00) which Wagner made for the early productions. The cut was restored at Bayreuth in 1936 and 1937, but has not been used in this country.

Wagner's *Lohengrin* and his *Parsifal,* composed in the early and the late years of his career, have a definite affinity. Each had its main source in medieval legend, and notably the poem *Parzeval* by Wolfram von Eschenbach, written in the thirteenth century. The subject of the Holy Grail at Monsalvat held Wagner's thoughts for years and thus produced his two operas on a quasi-religious subject. Lohengrin was accounted the son of Parsifal. Called the "Swan-Knight," he made a Christian mission to the Kingdom of Brabant to rescue Elsa, the maiden in distress, this in the tradition of heroic knighthood.

In March of 1848, Wagner put the last touches upon his *Lohengrin,* and in May of the next year his political activities resulted in his exile from Germany and the shelving of the score in Dresden where he was until then *Hofkappelmeister.* He therefore had no direct supervision of the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *Lohengrin* had its first performance at the instigation

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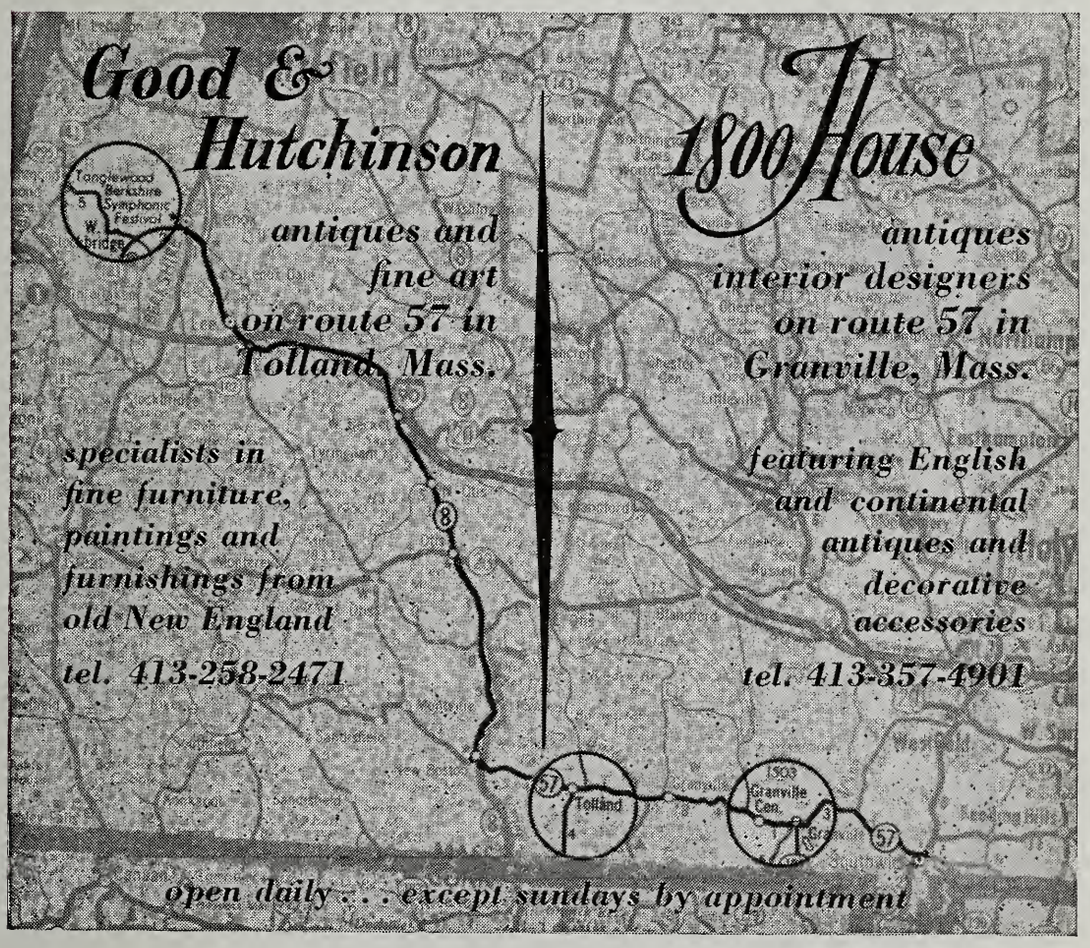
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of his ministering friend, Liszt, August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and after a few years of managerial hesitation, went the rounds of the principal opera houses of Germany and Austria.

THE PRELUDE

The Prelude to *Lohengrin* foretells in spirit the Grail music of *Parsifal.* Franz Liszt, the first champion and first producer of *Lohengrin,* has described it in this way: "The beginning is a broad, reposeful surface of melody, a vaporous ether gradually unfolding itself, so that the sacred picture may be delineated before our secular eyes. This effect is confided entirely to the violins (divided into eight different desks), which, after some bars of harmony, continue in the highest notes of their register. The motive is afterwards taken up by the softest wind instruments; horns and bassoons are then added, and the way prepared for the entry of the trumpets and trombones, which repeat the melody for the fourth time, with a dazzling brightness of color, as if in this unique moment the holy edifice had flashed up before our blinded eyes in all its luminous and radiant magnificence.

"But the flood light, that has gradually achieved this solar intensity, now dies rapidly away, like a celestial gleam. The transparent vapor of the clouds retracts, the vision disappears little by little, in the same variegated fragrance



from the midst of which it appeared, and the piece ends with a repetition of the first six bars, now become more ethereal still. Its character of ideal mysticism is especially suggested by the long pianissimo of the orchestra, broken only for a moment by the passage in which the brass throw out the marvellous lines of the single motive of the Prelude."

ACT I

The action takes place on the shores of the River Scheldt near what is now Antwerp—a territory then occupied by the peoples of Brabant, a duchy within the German states. Henry I (called "The Fowler"), a German King who ruled from 919 to 936 with the duchy of Saxony as his seat of power, has called an assembly in Brabant. The Saxon and Thuringian visitors and the Brabantian nobles and vassals are ranged on opposite sides. The Herald calls the outdoor court to order and Henry exhorts the Brabantians to arm in the defense of their country against the threat of the Hungarians (pre-Christian Magyar people on their eastern borders).

The King then addresses the Knight Friedrich von Telramund as the spokesman of those to whom he is appealing. Telramund gives his assent, but also asks for justice, since this meeting is held as a court of law. He relates that the late Duke of Brabant had, on his deathbed, left in his charge as prospective heirs his two children, Elsa and Gottfried. But Gottfried has disappeared. He was last seen in the company of Elsa who, returning alone from a walk



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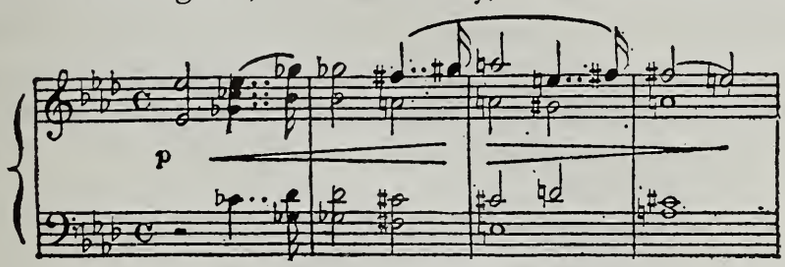
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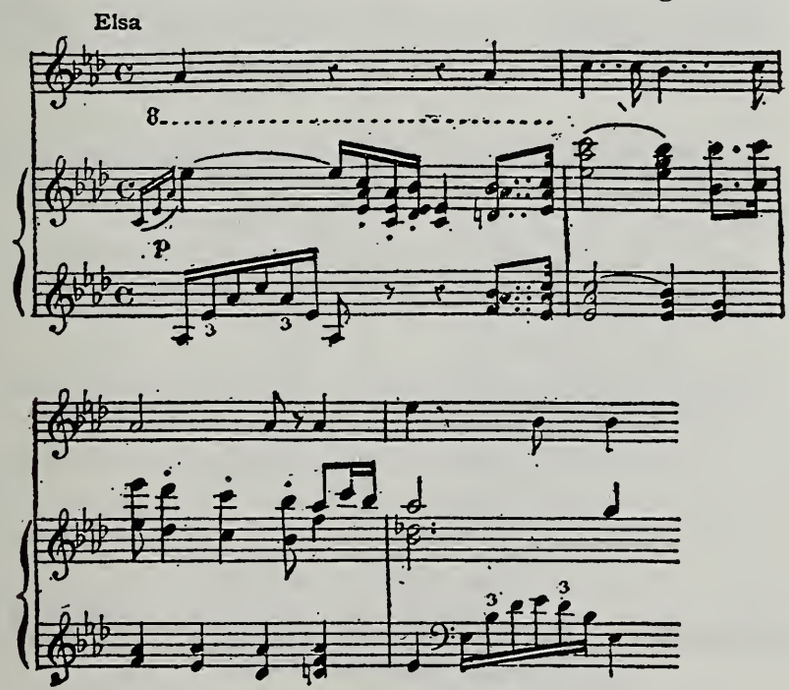
with him in the woods, could not account for his absence. Telramund openly accuses her of killing her brother and of having a secret lover, a commoner with whom she plans to rule. Telramund has consequently shunned her and married Ortrud. He claims the right to rule Brabant with his wife, who he claims is of noble heritage.

Everyone, including the King, is horrified at this accusation against Elsa. Henry by the nature of the assemblage is obliged to summon Elsa for trial. He orders that his shield be hung on a great oak tree to constitute a court of law.

In the second scene, Elsa enters with her train of attendants. The theme associated with her is given, characteristically, to the woodwind choir:



All present are incredulous at the accusation and impressed by her quiet demeanor. The King questions her but she remains silent, only bowing her head, and when he gently repeats the charge she stands as if in a trance, and only murmurs "My poor brother!" Again pressed to clarify the charge, she relates that she had prayed in anguish, and in consequence had fallen asleep and had a strange dream. In it she was visited by a knight in shining armor who appeared as if descended from heaven to be her rescuer. To the visionary Elsa dream and reality are one. This knight, she says, shall be her champion. At this point a theme later to be associated with Lohengrin is first heard:



Telramund brushes aside this claim based on a dream and demands justice through trial by combat. He stands ready with drawn sword to meet

any challenger of his word. The King asks Elsa if she will accept such a judgment, and in answer she offers all that she possesses and herself as bride to the heaven-sent knight whom she has described.

At the King's command a summons is sounded by the trumpets toward all points of the compass. All wait in silent expectancy but no one appears. Elsa pleads that the call be repeated. Again a heavy silence, but now a distant apparition is seen on the river—a swan drawing a boat on which there stands a knight in silver mail, his sword at his side. There is a chorus of wonder and greeting to the miraculous visitor.

The amazement of all is increased as the knight fondly sends the swan away. Lohengrin (whose name no one yet knows) bows to the King and states that he has been sent to do battle and exonerate a wrongly accused maiden. He turns to Elsa, who is enraptured to see that her dream has come to life. She agrees at his questioning to put her trust, her life, her self in his hands.

"Mein Held! Mein Ritter! Nimm mich hin!
Dir geb' ich alles was ich bin!"

The knight then asks one more pledge. She must agree never to ask his name or whence he has come:



She answers that her faith in him is entire. Telramund is urged by his fellow nobles to withdraw from a hopeless fight against a supernatural opponent,

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but it is too late. His honor is involved, for he is committed by his serious charge against Elsa.

The ground is marked off with spears and the herald proclaims the encounter. At this moment of suspense there is a great solemn chorus—a confident expression of faith that the vanquishing sword will be controlled by the hand of God.* According to the stage directions, "The King strikes three times upon his shield, which is hanging from a tree."

At the third stroke the battle begins, and almost at once Telramund falls, while there is a general cry of "Victory." This means to all that Elsa is vindicated and that a leader for the people is found. Lohengrin holds his sword to Telramund's throat with the words: "Your life is mine but I give it to you. Use it for repentance." The King leads Elsa to Lohengrin and she sinks on his breast. There is a general rejoicing and each is lifted upon a shield covered with a mantle and carried off in triumph. Only Telramund and Ortrud are left upon the stage. Telramund is humbled by defeat—Ortrud is not; she is angry and rebellious.

* This is the only considerable section in the Opera where a triple rhythm is used.

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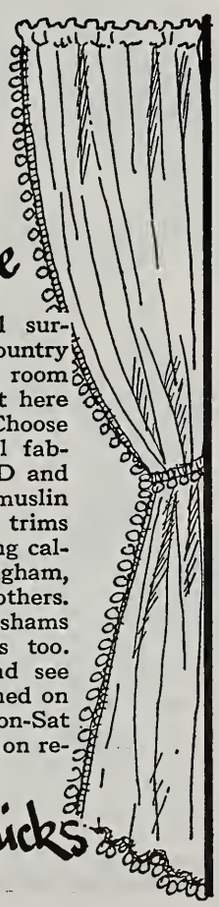
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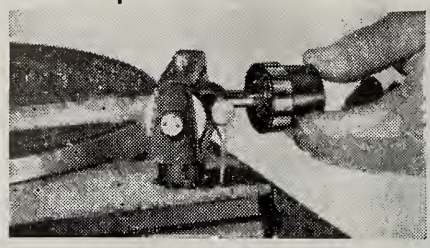
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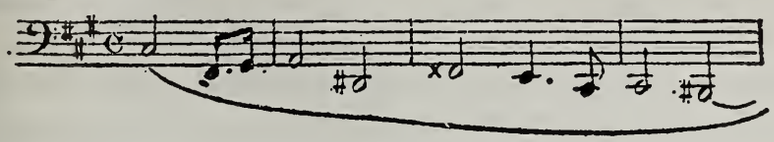
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ACT II

The Second Act opens darkly and ominously in the Courtyard of the fortress of Antwerp, at night. The cellos and deep winds sound the motive of the plotting Ortrud:



The gloom is not to be dispelled through the first scene, which shows Telramund and Ortrud as outcasts. They are in bitter colloquy. It soon appears that Ortrud is responsible for the dishonor that has fallen on her husband, who has been known as a brave and respected Knight. It is she who has falsely led him to believe that Elsa has caused the death of her brother and so put him in the position which is now his undoing. Like Macbeth, he has become the pawn of his wife's ruthless ambition. He blames her for having caused his downfall, but she answers that all is not lost. What he has lacked was the spirit with which he has just upbraided her. It appears that she possesses the anti-Christian powers of pagan magic (later in the Opera she will be heard invoking "Woden" and "Freia"). She is ready to challenge the power of the Christian God. She need only throw suspicion upon Lohengrin by compelling him to reveal the secret of his name and origin. This she will do by breaking down Elsa's trust in him. Failing in this she has another

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resort. If Telramund can inflict even a slight physical injury upon Lohengrin in combat, the hero's divine protection will be forfeited. Telramund likes none of this trap of deception. Involved in it and facing ruin, he has no choice but to obey. His last hope is her promised "sweetness of vengeance." Together and in a passage of octave unison the two make their vow on this course.

Elsa steps out on the balcony of the Kemenate (the ladies' quarters), blissful at her approaching wedding. After the dire and turbulent music of the previous scene, the light and luminous clarity of the flutes and clarinets introduces Elsa in a complete contrast of color. The tranquil mood charms the listener after the long agitation of recriminations over a tremolo accompaniment. Ortrud, now alone, greets Elsa and appeals to her sympathy by comparing the bridal happiness of the maid with her own misery. Elsa, much moved by her plight, offers to intercede on behalf of Telramund. Ortrud pretends to be grateful and offers in return to advise her for her own good. "Do you believe that he who is so wonderful will not leave you in the same way he came, by a trick of magic?" Elsa only smiles, and leads Ortrud back into the Kemenate.

The herald, announced by trumpeters on and off stage, proclaims that the King has banned and outlawed Telramund, and that the newly come hero shall be wedded to Elsa. Furthermore this hero is acclaimed as "Protector of Brabant" who on the morrow will lead them in arms.

In a short episode, four nobles, evidently former followers of Telramund, express their reluctance to fight an unseen and still distant enemy. Telramund assures them that this shall not be.

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Their conversation is interrupted by pages who announce the coming of Elsa. "A long train of ladies in rich garments proceeds from the Kemenate to the Minster. Elsa appears, radiantly dressed." The chorus of nobles and commoners greet her. But Ortrud suddenly blocks her way and haughtily denounces her for daring to supplant a knight of Telramund's rank with an entire stranger. The crowd is amazed and Elsa is taken aback by the ferocity of the woman who a moment ago has approached her as a solicitous friend.

Ortrud continues that this sudden intruder of unknown identity whom they are ready to accept may be an imposter. Elsa proudly re-asserts her faith in the stranger, and is echoed by all. The King, Lohengrin and nobles enter and Elsa appeals for protection from her accuser. Lohengrin reprimands Ortrud and orders her to stay away from Elsa. Then Telramund comes forward and accuses Lohengrin of sorcery. He demands that the newcomer reveal himself. Lohengrin answers that what he had done in their sight should be their reassurance. There is a climactic chorus of trust in the integrity of the bridal pair. But the element of doubt has been planted. Lohengrin turns to Elsa who again avows her faith in him. But even at that moment the sinister theme of Ortrud belies her words. The act ends with a great chorus of praise as the King conducts Elsa and Lohengrin slowly into the Minster.



ACT III

"In the Third Act," so Ernest Newman has written, "Wagner abandons himself to the luxury of lyricism." *Lohengrin* is indeed a lyric opera throughout, but in its Third Act the melodic current reaches its peak of continuity and intensity. The Introduction sets a pace of headlong jubilation. There is a contrasting hush as the curtain discloses the bridal chamber to which the bride and groom are separately brought and where they are joined. Elsa is escorted by the ladies, Lohengrin by the men. Their voices combine in the bridal chorus. It is not a rhythmic march, as it is sometimes met with out of context, but a gentle song softly intoned by the two processions as if approaching from without. When the pair are formally joined and left alone, the attendants depart, their song subsiding to the final phrase of warm felicitation: *"Zum seligsten Paar!"*

There follows a long scene between the two—not a duet in a formal sense, but an ecstatic mating and alternation of their voices exceeding in its wealth of thematic resource anything accomplished by Wagner until that moment. When Elsa says that her name sounds sweet on his lips, that some day she would hope to utter his in return, the music reflects Lohengrin's sudden uneasiness. He leads her to the open window, points to the garden below them and remarks that their fragrance can be enjoyed without being given a name. But she will not listen. She longs to call by name the one she loves. If he will reveal it to her she will faithfully hold the secret. The words of Ortrud come back to her—the seeds of suspicion, the fear that he may leave her as he came. She is still the visionary; the illusion of the swan now holds her in a panic.

There is a sudden interruption. Telramund breaks in upon them with four companions, all with drawn swords. At Elsa's outcry Lohengrin seizes his own sword and quickly fells his attacker. The others fall on their knees in fear. Lohengrin bids them carry the body to the King's judgment seat. There he will justify this deed, give the account of his origin under the compulsion of Elsa's question and, as he then must, leave them all.

The final scene is on the shores of the Scheldt where the opera opened. The trumpets sound the call to arms which had been announced on the day previous. The Brabantian and Saxon warriors assemble under the King, and all look for their promised leader to appear. Instead there enter four nobles bearing a covered body. Elsa follows them, and the King leads her to a seat, but she cannot speak. At last Lohengrin appears, fully armed as when he had



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first come. He uncovers the body of Telramund and explains that he has killed him in self-defense. Then he turns to Elsa who, he says, has broken her vow and pressed him to reveal his name. She and everyone will now hear the full answer to her question. There follows the narration by Lohengrin of his origin and his mission.

In a distant land, unknown to you
There is a castle, Monsalvat by name.
A brilliant temple stands in its midst,
More beautiful than anything on this earth.
Within is a chalice of wondrous power
Closely guarded as a holy relic
In order that it may have the purest care,
It was brought by a host of angels.
Each year from heaven there descends
A dove to renew its divine attributes.
It is called the Grail, and bestows
The blessings of purest faith upon the knights.
Whoever is chosen to serve the Grail
Is armed with supernatural powers.
Against him evil men are helpless,
He is protected even from the threat of death.
When he is sent to distant lands
To be the champion of just virtue
He is endowed with all this sacred might,
But only if he remains unknown.
So exalted is the Grail's blessing
That it must never be beheld by lay eyes.
He must remain unknown to you and never doubted;
If he becomes known he must leave you.
Hear now how I must answer the forbidden question:
I was sent to you by the Grail;
My father Parzival wears its crown,
I am its knight—and Lohengrin is my name.

All are moved by the sublime revelation.

At this point in the original score, Lohengrin continues, telling the



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fuller story of the swan.* This part (which is omitted in the published librettos) is as follows:

CHORUS —

Wie wunderbar zu schauen
Uns fasst vor ihm ein selig Grauen!

LOHENGRIN —

Nun höret noch wie ich zu euch gekommen.
Ein klagend Tönen trug die Luft daher;
Daraus im Tempel wir sogleich vernommen,
Dass fern wo eine Magd in Drangsal wär';
Als wir den Gral zu fragen nun beschickten,
Wohin ein Ritter zu entsenden sei?
Da auf der Flut wir einem Schwan erblickten,
Zu uns zog einem Nachen er herbei:
Mein Vater, der erkannt des Schwanes Wesen,
Nahm ihn in Dienst nach des Grales Spruch:
Denn wer ein Jahr nur seinen Dienst erlesen,
Dem weicht von dann ab jedes Zaubers Fluch.
Zunächst nun sollt' er mich dahin geleiten,
Woher zu uns der Hilfe Rufen kam;
Denn durch den Gral war ich erwählt zu Streiten,
Darum ich mutig von ihm Abschied nahm.
Durch Flüsse und durch wilde Meeres Wogen,
Hat mich der treue Schwan dem Ziel genaht,
Bis er zu euch daher an's Ufer
Mich gezogen wo ihr in Gott mich alle landen saht.

* From the dramatic and musical point of view Lohengrin's so-called "narrative" reaches its climax when at last he divulges his name. From the point of view of the story the assemblage had still to be enlightened about his particular mission and the appearance of the miraculous swan. In his early prose sketch there is the following passage in the "narration" which Wagner dropped but which explains the "guilt" of Lohengrin: "Whoever is dedicated to the service of the Grail must forswear the love of woman; to the King of the Templars alone is it permitted to take a pure wife to the end that his exalted line shall be perpetuated unsullied."



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("Now hear why I have come to you —

"Tones of trouble filled the air in the temple showing that a faraway maiden was in distress. When we were questioning the Grail as to where the knight should go, we saw a swan on the water drawing a small boat. My father, who recognized the swan, took it in service at the Grail's advice. When a year had passed it was to be freed from the magic spell. Now he must take me to the place whence the call had come, for it was I who was chosen by the Grail for the deed. So I gladly started forth. The good swan took me through the turbulent waters to these shores where with God's help I came to you.")

Lohengrin embraces Elsa and sorrowfully reproaches her for being the cause of their separation. She implores him to remain and allow her to do penance for her breach. The King and his nobles pray that he may still lead them in battle. But Lohengrin answers that he has no choice. "The Grail is already angry with me for staying here. I must, I must! And," turning to Elsa, "there is one punishment for us both—the bitter pain of separation."

The swan is seen returning. Lohengrin explains that the swan is Elsa's brother Gottfried, who has been thought lost. He has been transformed by magic. Ortrud comes forward and taunts Elsa for having accomplished the riddance of the would-be ruler. Gottfried is to be the proper ruler of Brabant. Lohengrin falls on his knees in prayer, and when he beholds the white dove of the Grail hovering over the boat he lifts a chain from the swan's neck and the young Gottfried is restored. Lohengrin says a last, heartbroken farewell and is borne off in the boat, drawn by the dove. Elsa falls lifeless into the arms of her brother.

THE SOLOISTS

SANDOR KONYA is a Hungarian who was delayed by the war in completing his studies and beginning his singing career. Appearances in German and Italian opera houses led to his engagement by Wieland Wagner for the part of Lohengrin in Bayreuth in 1958. In 1960 he made his American debut in San Francisco, and in the following year his Metropolitan Opera debut in the part of Lohengrin, which he has sung innumerable times in many parts of the world.

LUCINE AMARA, who made her Metropolitan Opera debut fifteen years ago, was born and studied in California. She has sung many times here and abroad, in Europe principally at the summer festivals, for the Metropolitan Opera Company has held her each winter to sing in many leading parts.

WILLIAM DOOLEY, a Californian, had operatic engagements in Berlin, Salzburg, and other European Festivals before he made his Metropolitan Opera debut in 1964, taking the title part in a revival of *Eugen Onegin.*

RITA GORR was born in Belgium. She has had conspicuous success in Europe, notably at Covent Garden and at the Paris Opera where she has sung among the principal contralto parts, that of Ortrud. She made her debut at Bayreuth in 1958, singing the part of Fricka in *Das Rheingold* and *Die Walküre.* She has had a succession of parts at the Metropolitan Opera in the last three seasons, including the part of Fricka in *Die Walküre.*

JEROME HINES was born in Hollywood, California. After graduating from UCLA in 1943, he attained singing and stage experience through various engagements before he made his Metropolitan Opera debut in 1946 in *Boris Godunov.* He has since appeared in as many as thirty bass roles in that Company. In 1958 he sang the part of Gurnemanz at Bayreuth, and later the parts of King Mark and Wotan. Mr. Hines sang Boris Godunov in Russian at the Bolshoi Theatre last season.

Like all the solo singers in this performance of *Lohengrin,* CALVIN MARSH is a member of the Metropolitan Opera Company, where his parts have included that of the Herald in *Lohengrin.* Like three of the others he is an American, having been born in Morrisville, Pennsylvania.

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The tale of Lohengrin was rooted in Wagner's heart. He decided to make an opera of it only after studying and contemplating the subject until after four years he reached the point of seeing his way to its feasibility for the stage. We don't have to learn this in his own words from his autobiography. The music itself is eloquent enough of how much this knight of the Holy Grail meant to its creator. Wagner never in his maturity undertook a stage work without having steeped himself in the subject for a long period until he had made it a part of his affective nature.

* Wagner might be suspected of shaping his text to the effectiveness of a double chorus. His comments on the subject all insist upon the importance of distinguishing between the native Brabantians and the visitors.



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There is no better evidence of the power of Wagner the tone magician than his way of leading us of a more sophisticated time into sympathy with unlikely characters in unlikely predicaments. If we can agonize more intensively with the later Tristan or Amfortas than with the less complex, the less "psychological" and "modern" Lohengrin, it is perhaps our loss if we are unable to gaze upon the swan knight in his gleaming silver armor with quite the rapture that possessed his first beholders. If no one in Wagner's generation was more engrossed than he in medieval legend, nevertheless tales of romance were then universally relished. To Wagner the realm of the miraculous meant elevated euphony, it meant the beautiful images of allegory, allegory meant the fair semblances of elemental truth, and this meant the most favorable subject for tonal investiture.

If we of the twentieth century are somewhat less than awed by the aspect of a knight in a swan-drawn boat, we may have lost with our too quickly passing childhood years some of our aptitude for dream fantasy. The picture which confronts us rather too suddenly on the stage was to Wagner a highly emotional moment, a "rescue" situation which had grown from his long familiarity with the literature of the Holy Grail. To him this situation was part of a plausible Christian mythology and he could assume that his tenth-century Brabantians would have accepted it with simple credulity as a manifestation of God. Wagner was of course quite within his artistic rights in projecting himself into the elementary faith of his Brabantians. Theirs was the period which was shortly to produce the First Crusade, the point of view that assumed that a contest of arms was as a matter of course the most reliable way to solve a question of right or wrong, for God could always be counted upon to strike down the offender.

It is of course in the nature of chivalry that the characters in the story should each be the personification of a single quality, unalloyed. Lohengrin was pure heroism, Elsa, pure innocence, Ortrud, evil itself. Only Telramund, a brave knight entrapped in evil machinations, was subjected to something like the inner conflict implicit in Wagner's later characters. If Elsa and Lohengrin are without the many realistic touches that would make them understandably human, somehow their unclouded simplicity seems to suit the pure luminosity and constant lyric flow of the music. The regular pacing of rhymed verse, the occasional grace notes in the turns of vocal melody, other lingering traces of current operatic convention would henceforth vanish from his scores. They are all a part of the ingenuous, distinctive charm of *Lohengrin*. The long duet of Lohengrin and Elsa in the third act gives us the particular innocent rapture of this pair of lovers in this particular score. Parsifal, for all his similarity of origin as knight of the Holy Grail, is as unlike as possible to Lohengrin. The "Consecrated Festival Play" reaches its composer's utmost in wealth of orchestration, adroit chromaticism, tonal spectacle. The comparative simplicity of *Lohengrin* is the secret of a direct and special youthful freshness and appeal not to be found in the later work.

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SOME OPERAS THAT NEVER GOT WRITTEN

A VERY large book, indispensable for those who deal in the subject, is *Annals of Opera* by Alfred Loewenberg. A masterly feat of research, it attempts a chronological list of operas performed from 1597 (this was Peri's *Dafne,* "the first of all operas") to the time of the book's completion (1940). The massive calendar of names and dates amounts to a cemetery (aside from a few survivors) of some five thousand tombstones, not to mention the unmarked graves of operas in further thousands not even listed.

Behind the great majority of still-born operas there is the untold tale of the operas that never reached birth — a tale of frequent prolonged effort and eventual frustration on the part of hopeful composers. The composers were not all obscure. Some were among the truly "great" who never found a foothold in the elusive domains of the theatre.

The mere mention of the subjects contemplated or worked upon and eventually abandoned by composers of the first importance in instrumental music usually shows why their better judgment caught up with them. Beethoven is a prime example. The libretto of *Fidelio* was no masterpiece — it had been around. It fired Beethoven, and that was enough. Before and after *Fidelio,* he was moved by constant hopes for an opera commission, hopes that might have induced him to undertake less promising subjects. He actually started a score on *Macbeth* in 1808, and considered an opera on an East Indian subject in the same year. In 1811 he appealed to Treitschke for a libretto on *"Les Ruines de Babylone."* He wrote to Kotzebue (on January 28, 1812), expressing an "ardent wish" for an opera text, "whether it be romantic, quite serious, heroic, comic or sentimental; in short, whatever you like, I will gladly accept it. I must admit that I should like best of all some

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grand subject taken from history and especially from the dark ages, for instance from the time of Attila or the like." After *Fidelio* he became interested in *Romulus and Remus* by Treitschke in 1815, but dropped this grotesque proposition when the directors of the Burg-theater were understandably lukewarm about any such risk. As late as 1823 he "made a start," according to his own communication to Spohr, on Grillparzer's *Melusine.*

Even Wagner, a composer as thoroughly stage-conscious as Beethoven was lacking in that gift, made some false starts. *Jesus of Nazareth,* a religious stepping stone between *Lohengrin* and *Parsifal,* never quite reached the forefront of his thoughts. Schumann, who was as lacking in a sense of the theatre as Wagner was brimming with it, tried without much success, while his equally untheatrical but more circumspect colleague, Mendelssohn, never got beyond an early try. Brahms, unwilling to admit to himself that he was hopelessly untheatrical, once wrote to Clara Schumann that the prestige of Wagner would not stop him from writing an opera in his own way. Subjects were brought up from Iphigenia to Norma, writers from Gozzi to Calderon. Nothing came of it.

Hamlet was proposed to Verdi by Carcano, but Verdi was wise enough to leave that operatically preposterous subject to others who had less talent and more temerity. Debussy spent many weeks over Poe's *The Fall of the House of Usher.* The result would probably have repeated with less effect the gloomy atmosphere of the house of *Pélleas.*

These examples show plainly enough that most composers, whether symphonic or operatic, have expended their invaluable time and thought on operatic plans which you or I could have told them they would do well to forget in favor of another symphony or quartet. Their first problem has usually been to find a librettist who might supply the instinct of the stage most of them so sadly needed, and come forth with a text they could set to a stage-worthy end. The striv-

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ing of a composer and librettist toward a single purpose has too often meant anguished hours, a groping exchange of letters, all finishing in a haze of compromise. The marriage of two artists of two media, each protecting his own and negating the other, is bound from the start to be uncongenial. The composer well knows that a compromised score will not be quickly taken by a managing director who must risk the expense of mounting and casting, and hope to recover his investment from a miscellaneous and pleasure-seeking public.

History is strewn with the wreckage of ill-assorted collaborations. Failures in the last century would have been fewer if most librettists had not been routine accommodators, hack writers short of imagination or literary taste. Did Richard Wagner realize at the start that his success must lie in avoiding this breed altogether? If he was no great poet, he could meet his own musical intentions in every detail, work out his problems at leisure, at length, and in blessed solitude. (These rare advantages have been known to very few—one singles out Menotti, who would be the last to invite comparison with Wagner, either in style, subject, or stature.) Even Wagner had once in his life a period of floundering indecision. It was in the years 1848–1853, the years between *Lohengrin* and *Das Rheingold.* An exile from his country, dwelling in an alien Paris, he draughted sketches for an opera called *Wieland der Schmied,* another sketch for an opera on the life of Christ. *Achilles* as a subject hovered in the rear. We may count ourselves fortunate that he dropped all of these. He was then writing theoretical prose, and the text of the Ring, but no music. When he at last started upon *Das Rheingold* it became evident that since *Lohengrin* there had been prodigious silent musical growth.

The early librettists, the much sought Metastasio, Lully's Quinault, Gluck's Calzabigi, and many more were true poets who could transform the classical subjects with skill, however constricted by stylistic tradition. It was considered an honor to set their lines to music. The first real collaboration, the closest of all time, came when Mozart

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encountered Da Ponte. Mozart had rejected many a hackneyed text before *Figaro* brought these two together. The choice of comedy (*Figaro, Don Giovanni* and *Cosí fan tutte*) gave them a freer scope and they made the most of it. The results are unequalled.

The misfortune that the Strauss–Hoffmannsthal collaborations were not always successful should surely not be laid to one or the other artist, but to their frequent inability to see eye to eye and deliver their best. Even the most successful, *Elektra* and *Der Rosenkavalier,* each brought to an end with a sense of elation in a well-rounded achievement, had behind them a long correspondence of strained give and take. What librettos except the best of Da Ponte and Hoffmannsthal can really stand up as literature? Not Maeterlinck's, for *Pélleas* was really a spoken play, set to music with only a few cuts. Schubert and Weber were defeated by poor librettists. *Der Freischütz* succeeded only because it was good theatre, suited the composer and met the temper of the moment.

The Italian opera makers, through Rossini, Donizetti or Bellini, were too busy keeping the pot boiling to be very particular about what texts they accepted. A fresh story helped but a routine one didn't necessarily spell fiasco. The public was usually content with a stock vehicle for tuneful arias and ensembles.

Later in the century, when opera composers turned to contemporary novels or plays for their sources, the public came to expect plausibility and dramatic point, characters who behaved as we might under the dilemmas they were subjected to by their authors. Verdi tended toward the realistic approach; even in his period pieces, which had a scenic advantage, he was canny enough to choose subjects that would hold the audience. After *Aïda* (in 1871), he wrote no new opera for sixteen years. He had long looked to Shakespeare's plays, having drafted a scenario for *King Lear* in 1850, and previously composed *Macbeth* (1847). He re-cast *Macbeth,* but realized that Shakespeare tailored to traditional Italian grand opera was no longer Shakespeare. Boïto had



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the answer, and *Otello* and *Falstaff* were the result. The composer had found the way to draw upon Wagner without capitulation.

The pause in Puccini's opera production had a very different reason. Puccini developed a workable musical style, but never found a plot formula or a locale that suited him. He was really hounded by that need. After *Madama Butterfly* in 1900, he shopped around for ten years before he committed himself to a locale equally exotic from the Italian point of view — our Wild West. There was much competition in Italy. The *verismo* craze was still strong, but after Mascagni's success with the earthy *Cavalleria* of Sicilian peasantry, another setting from Verga would risk seeming pale. Puccini contemplated Verga's *La Lupa,* but soon realized it was not for him. In search of possibilities and short of literary knowledge, he turned to others far and wide for advice. He ransacked the books and plays of France, of Germany, even England (Shakespeare's historical plays, Kipling's *The Light That Failed*). He found few subjects that he could adopt with confidence, and after *The Girl of the Golden West* in 1910, he completed only one full-length opera — *Rondine.*

Tchaikovsky had a problem too. He felt the general taste for realism and refused to treat the puppets of history and antique legend. *Romeo and Juliet,* and *The Tempest,* planned as operas, ended up as tone poems. Pushkin suited him and helped him to operatic fame; Italian *verismo* would have sealed up his propensity for situations of affecting sentiment among genteel people.

Nowadays, when theatres are plentiful, when writers and subjects are plentiful and unconfined, all that are needed are composers who can feel at home before the footlights. These are harder to come across.

J. N. B.



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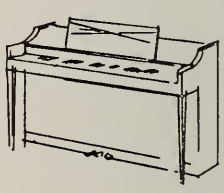
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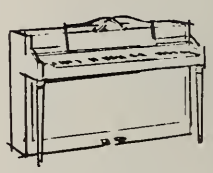
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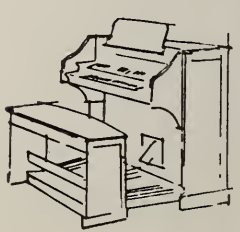












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July 6

The Kroll String Quartet



BERKSHIRE FESTIVAL 1965

BALDWIN PIANO

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STRING QUARTET NO. 19, IN C ("DISSONANT"), K. 465
By WOLFGANG AMADEUS MOZART (1756-1791)

This quartet is the last of the set of six which Mozart dedicated to his "very celebrated and most dear friend," Joseph Haydn. It has been labeled the "Dissonant" Quartet on account of the introductory Adagio. The twenty-one bars seem today poignant but musically logical; when the quartet first appeared they caused no end of perplexity. Haydn, who was the only man while Mozart lived who had an adequate sense of his friend's true greatness, remarked serenely on this point: "Since Mozart wrote it this way, he must have had a good reason to do so." That reason may have been a conscious tribute to Haydn, a serious personal message at the head of a joyous movement. It may also have been a compliment to Haydn's fondness for slow introductions, particularly in his symphonies. (Mozart wrote such an introduction to his "Haffner," "Prague" and final E flat symphonies, but never elsewhere in his symphonies or later quartets.) This could also be a pledge of courage, of the personal freedom and independence the two composers could enjoy in their quartets.

After this introductory Adagio, and as a relief in complete contrast, Mozart gives us a smooth and elementary diatonic theme in C major, over the tonic assurance of repeated eighth notes. The theme is to dominate the movement in an abundance of guises, whereby simplicity becomes endlessly various and intriguing. The Andante cantabile, in F, fulfills the promise of its designation. A brief motto, at first bandied between the principal violin and the cello, suffuses the whole, makes a large part of its charm, and even persists through the last diminuendo of the coda—which is sheer magic. The rather brisk minuet has a fine swaying trio. The final Allegro is long and varied. It begins a light course, develops climaxes which are witty and incisive but never ponderous, traverses contrapuntal episodes, shows passages for the first violin. An appropriate climax for the six!

STRING QUARTET IN F MAJOR
By MAURICE RAVEL (1875-1937)

Ravel's only quartet, composed in the years 1902-1903, is dedicated *"a mon cher Maitre Gabriel Faure."* Those critics in Paris who accused Ravel of copying his older colleague, Debussy, were quick to compare this Quartet with Debussy's of ten years earlier. It is true that each has a vein of thematic similarity through its movements, that each is based upon harmonic color rather than classical texture, but beyond this the two are as different as the music of the two composers is prevailingly different. In the first place, Ravel's score is more traditional in form. It may well have been suggested by the two string quartets of Borodin, one of the Russians with whom Ravel and his colleagues were much occupied at the time. The first movement has diatonic themes flowing along in regular four bar periods, with something very like development, and rounded sonata form. The succeeding themes have a family resemblance. The second movement relies upon pizzicato and tremolo for its airiness, and the slow movement adds the mutes to these devices to probe a mood of tenderness and mystery. The last movement uses still more tremolo to generate agitation through its course in a predominant 5/8 rhythm.

FIRST CONCERT OF THE CHAMBER MUSIC SERIES

The Kroll Quartet

WILLIAM KROLL, *Violin* HARRY ZARATZIAN, *Viola*

WILLIAM STONE, *Violin* AVRON TWERDOWSKY, *Cello*

PROGRAM

MOZART — String Quartet No. 19, in C ("Dissonant"), K. 465

I. Adagio; Allegro

II. Andante cantabile

III. Menuetto: Allegro

IV. Allegro

RAVEL — String Quartet in F major

I. Allegro moderato: Très doux

II. Assez vif: Très rhythmé

III. Très lent

IV. Vif et agité

INTERMISSION

BEETHOVEN — String Quartet in F major, Op. 59, No. 1

I. Allegro

II. Allegretto vivace e sempre scherzando

III. Adagio molto e mesto

IV. Allegro

STRING QUARTET IN F MAJOR, Op. 59, No. 1

By LUDWIG VAN BEETHOVEN (1770-1827)

The first of the three Rasoumowsky quartets can be called the full-rounded, the completely realized expression of what the composer worked toward in his early quartets. It consummates rather than breaks new ground. The first movement starts with an agreeable warm serenity upon a simple but characterful melody. The sonata form is treated throughout with a forcefulness which puts the string quartet itself on a new plane of breadth and symphonic suggestion. The movement ends with a fine coda, not the first implement of eloquence acquired by Beethoven since 1801! For his second movement, an *Allegretto scherzando,* Beethoven finds the sonata form again to his purpose (indeed he uses this form in each of the four movements—an unprecedented procedure). The rhythmic motto and the principal theme, made known in a staccato *pianissimo,* become the groundwork for a kaleidoscopic interplay of airy fantasy, prismatic changes and sudden humorous conceits. The *Allegretto scherzando* of the Eighth Symphony was not to be written for six years. This one, similar in its humor, swifter and longer, is correspondingly richer in details. The *Adagio* is constructed on two singing themes, developed quite simply in alternation in the different registers of the instruments. The technical accounting could be more detailed; it would give no remote idea of the deeply penetrating power of the movement, which lies in the intense beauty of the themes, and in the pathos of the intervening passages which analysis cannot show. One recalls the lover's melancholy of the *Adagio* in the First Quartet; but here the mood, instead of thinning out under subdivision, probes continuously deeper. It is akin to the most successful of the Goethe songs to come, with the difference that the fullness of heart, in the later case only glimpsed, is here completely unburdened. The lamentation is not wild, but nobly, quietly moving. Even behind the tragic accents there is a firm serenity. With his four string voices, Beethoven has found one of the most impassioned of all his slow movements. The spell lingers as the violin soars and descends to a trill, cut across by the opening phrase of the *Finale.* Beethoven fulfills his obligation to Count Rasoumowsky by introducing a *"Theme Russe,"* so labeled, as his principal subject. The treatment brings to bear the composer's skill and ingenuity; it is interesting and effective. When the movement has ended one feels that Beethoven has played with the rhythmic possibilities of the tune rather than preserved its peasant gaiety, as he might have done with an Austrian tune.

CONCERTS TO FOLLOW:

July 13	Boston Symphony Chamber Players
July 20	Joseph Silverstein, Violin Igor Kipnis, Harpsichord
July 27	Lenox Quartet
August 3	Lillian Kallir and Claude Frank, Pianists (with vocal ensemble)
August 10	Boston Symphony Chamber Players
August 17	Music of Aaron Copland (Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

Theatre - Concert Hall — Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 13

Boston Symphony Chamber Players



BERKSHIRE FESTIVAL 1965

BALDWIN PIANO

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QUARTET FOR OBOE AND STRINGS, IN F MAJOR, K. 370
By Wolfgang Amadeus Mozart (1756-1791)

Mozart wrote his Oboe Quartet in 1781 for his friend Friedrich Ramm, the famous virtuoso of the Electoral Orchestra in Munich, while *Idomeneo* was in course of preparation (the Oboe Concerto which he wrote for Ramm and which was thought lost has recently been confirmed as a version of the Flute Concerto in D, (K.314). The Oboe Quartet shows that Mozart expected a first rate performance and valued Ramm's regard for his own abilities. The score puts the soloist through his paces, as in the last movement where the oboe plays rapid runs to four beats in six-eight measures. The string writing shows that Mozart had not forgotten how to write string quartets although he had long left them untouched. The string trio has no mere accompanying function with an occasional echo of the soloist—it is a concertante partner throughout, but especially in the short Adagio. The theme of the "Rondeau," in six-eight beat, was plainly conceived for the bright, clipped style of the reed instrument.

FANTASIA FOR STRING TRIO
By Irving Fine (1914-1963)

This trio was composed in 1959 by commission of the Fromm Foundation and the University of Illinois. It is dedicated to Paul Fromm.

The career of Irving Fine has been closely connected with the Boston Symphony Orchestra, which has performed his "Serious Song," his "Toccata Concertante," his "Notturno for Strings and Harp" and his Symphony of 1962, which was performed in Boston and repeated at a Berkshire Festival concert in that year under the composer's direction. (This was eleven days before his death.)

Irving Fine was one of the composers who studied with Mlle. Nadia Boulanger in France. His music won numerous awards. The following paragraphs were written for "The Justice," a publication of Brandeis University by his friend and colleague, Aaron Copland, shortly after his death:

"Every musical culture depends, above all else, upon men and women whose instinctive musicality is of the first order. Irving Fine was that kind of musician. His outstanding quality was his musical sensitivity—he had an ear that one could trust. His students and his fellow composers depended upon him to tell the truth about their music and, in general, about the music of our time. In the sureness and rightness of his judgment we recognized ourselves. The loss of that kind of instinctive musicianship cannot be replaced.

"This sureness of musical instinct informed his every activity, as composer and teacher and performer. He worried considerably about each new work in process of composition. And yet, when we came to know them, they had elegance, style, finish and a naturalness of flow. His problems as composer—of which he had his share—concerned matters of aesthetics, of eclecticism, of influence. These limitations he recognized; they made him modest to a fault. But all his compositions, from the lightest to the most serious, 'sound'; they have bounce and thrust and finesse; they are always a *musical* pleasure to hear. The future will decide as to their originality and their staying power. But for us, his friends and colleagues, they have imbedded in them one of the most cherishable musical natures of our time."

SECOND CONCERT OF THE CHAMBER MUSIC SERIES

Boston Symphony Chamber Players

JOSEPH SILVERSTEIN, *Violin*
BURTON FINE, *Viola*
JULES ESKIN, *Cello*
GEORGES MOLEUX,* *Bass*
RALPH GOMBERG, *Oboe*
GINO CIOFFI, *Clarinet*
SHERMAN WALT, *Bassoon*
JAMES STAGLIANO, *Horn*

PROGRAM

MOZART — Quartet for Oboe and Strings, in F major, K. 370

I. Allegro
II. Adagio
III. Rondeau: Allegro

FINE — Fantasia for String Trio

I. Adagio, ma non troppo
II. Scherzo: Allegro molto ritmico
III. Lento assai, tranquillo

INTERMISSION

BEETHOVEN — Septet for Violin, Viola, Horn, Clarinet, Bassoon, Cello and Bass, in B flat major, *Op.* 20

I. Adagio
II. Allegro con brio
III. Adagio cantabile
IV. Tempo di Menuetto
V. Andante con Variazione
VI. Scherzo: Allegro molto e vivace
VII. Andante con moto alla marcia
VIII. Presto

*Henry Freeman will take this part in the present performance on account of the illness of Mr. Moleux.

SEPTET IN Eb MAJOR FOR VIOLIN, VIOLA, HORN, CLARINET, BASSOON, CELLO AND BASS, *Op.* 20

By LUDWIG VAN BEETHOVEN (1770-1827)

There are several recorded instances of Beethoven's impatience with the persisting popularity of his Septet which, first performed in 1800 and dedicated to the Empress Maria Theresa, follows the old tradition of a chamber suite. When Neate in 1815 told him that it was a great favorite in England, Beethoven swore, and wished it could be destroyed. Cipriano Potter, making a similar remark two years later, had a similar answer. He did "not know how to compose" when he wrote the Septet, said Beethoven. He was "writing something better now." That something was the "*Hammer-Klavier*" Sonata.

Beethoven's annoyance is quite understandable. A suite composed in a mood of light effervescence, gratifying popular expectancy by amiably conforming to eighteenth-century custom, is well enough if taken in kind. But when it is taken solemnly to heart and held up as if in reproach as the ultimate model, then the artist who had lived to probe fresh possibilities chafed at being expected to return to a past century and remain there. What Beethoven may not have remembered when he made his impatient expostulations was a gratifying quality in the Septet over and above its harmonic or stylistic complacence. A true master of the distinguishing charm of wind voices matches the clarinet, bassoon and horn, and sets them in the reciprocal company of the string quartet. Each group has an illustrious and pleasantly voluble leader: the clarinet for the one, the first violin for the other. In alternate phrases the wind and string groups offset each other with a charm exceeded only by the solos for each wind instrument in the Adagio, or the viola solo in the trio of the Scherzo, or the still recurring color discoveries in the set of variations in miniature. Beethoven also failed to figure the gratefulness of the sheer melodic exuberance, which never once lags. The Septet had a full right to stand on its own direct charm, comparisons aside and apart from considerations of progress. The music is quite unclouded until the last movement, when an introductory Andante in march time brings in an almost funereal E-flat minor. The Presto following is more serious than what has gone before, with shadows of the minor several times crossing its bright surface.

CONCERTS TO FOLLOW:

July 20	Joseph Silverstein, Violin Igor Kipnis, Harpsichord Alfred Zighera, Viola da gamba
July 27	Lenox Quartet
August 3	Lillian Kallir and Claude Frank, Pianists (with vocal ensemble)
August 10	Boston Symphony Chamber Players (with Claude Frank)
August 17	Music of Aaron Copland (Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

Theatre - Concert Hall — Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 20

JOSEPH SILVERSTEIN, Violin
IGOR KIPNIS, Harpsichord
ALFRED ZIGHERA, Viola de Gamba



BERKSHIRE FESTIVAL 1965

BALDWIN PIANO

RCA VICTOR RECORDS

KAPELLMEISTER BACH AT COETHEN

The Prince of Anhalt-Coethen is to be thanked for the existence of the greater part of chamber music, probably including everything on this program, and likewise the first volume of the *Well-tempered Clavier* and the *Clavierbuechlein*, the Brandenburg Concertos, the violin concertos, perhaps the four orchestral suites.

Bach's service as *Kapellmeister* to this Prince was an agreeable interlude, lasting six years (1717-1723), in his life-long career as a composer for the church. It was preceded by his nine years (1708-1717) as *Kammer Musicus* and Organist to the Duke Wilhelm Ernst of Saxe-Weimar; followed by the remaining 27 years of his life as Cantor at the St. Thomas and St. Nicholas churches in the free city of Leipzig. These three jobs developed three sides of the artist Bach: Weimar his great organ works, Coethen his chamber works, Leipzig his greatest choral works — the Passions, the Mass, the long list of cantatas.

Bach was not required to provide any ritual music at Coethen. If he missed the performance of such duties through this interim, the worship of God through music, the zest with which he explored the possibilities of instrumental, solo and chamber combinations show no sign of it. The Prince was far more sympathetic, musically intelligent and appreciative of Bach's talents and creative value than his haughty employers at Weimar who imprisoned him far wanting to leave, or the church officials at Leipzig who found him intransigent, a bothersome subordinate, and little better than mediocre. When the young Leopold became lord of the small principality of Coethen, shortly before the advent of his talented *Kapellmeister*, he gathered the best orchestra that is was ever Bach's opportunity to work with. The Prince played the violin, the viola da gamba and the clavier — he even made use of his baritone voice. Bach may have written the gamba sonatas and the works for violin solo with his Prince in mind as well as Christian Ferdinand Abel, "Chamber violinist and gambist" of the *Kapelle*, or the "*Collegium Musicum*" as it was called. Such music was still territory for new exploration in Germany, where it had been little developed and where in some centers it was disapproved by the Church.

When Leopold became the ruler of the little principality in 1715, he was twenty-one. His first act was to build up the *Kapelle* forces which under his widowed mother's control had been based on a personnel of three. The personnel which Bach found numbered, besides himself, eight soloists and eight ripienists. More were engaged as required. The Prince ordered much chamber music as well as operatic and choral performances. "His romantic temperament," wrote Charles Sanford Terry, "is revealed in his portrait, the high brow, long, waving undressed chevelure, the large, clear eyes beneath exaggerated eyebrows inherited from his mother, and a countenance open, fresh and friendly." We are reminded of Beethoven's patron in Vienna, the Archduke Rudolph of Austria.

Bach had many reasons to be satisfied with his new position. As *Kapellmeister* he drew the largest yearly salary in the princely Protocol— 400 thalers,* a considerable improvement over the 250 thalers which had been allotted to him in Weimar.

THIRD CONCERT OF THE CHAMBER MUSIC SERIES

JOSEPH SILVERSTEIN, *Violin*

IGOR KIPNIS, *Harpsichord*

ALFRED ZIGHERA, *Viola da Gamba continuo*

PROGRAM

BACH — Sonata in E minor for Violin and figured bass

I. Allegro
II. Adagio ma non tanto
III. Allemande
IV. Gigue

BACH — Sonata No. 2 in A minor for Violin unaccompanied

I. Grave: Fuga
II. Andante
III. Allegro

INTERMISSION

BACH — Sonata No. 6 in G major for Violin and Klavier

I. Allegro
II. Largo
III. Cantabile ma un poco adagio
IV. Allegro (cembalo solo)
V. Adagio
VI. Adagio
VII. Allegro

(Rutkowski & Robinette Harpsichord)

Tragedy suddenly descended upon these days and nights of music making. When Bach returned from his second visit to Carlsbad in July, 1720, he found that his young wife, Maria Barbara, had suddenly and unexpectedly died. Bach found himself with an undirected household of four children: his daughter, Catharina Dorothea, was twelve, his boy, Wilhelm Friedemann, was ten, and two more sons, Carl Philip Emanuel and Johann Gottfried Bernhard, were six and five. Remarriage was the father's only recourse. On December 3 of the following year he married Anna Magdalena Wilcken, a fellow Thuringian of musical parents and musical tradition, herself a singer at the Court of Anhalt-Zerbst. Terry remarks of the bridegroom: "He was no longer of the impressionable age, when youth is attracted by superficial graces." Mr. Terry's judgment of an "impressionable age" might have been less than his musical judgment, since Bach was thirty-five and his bride twenty. Her voice would have added to her attraction besides bringing in extra income, and she was completely congenial musically speaking.

Anna Magdalena was more than a good stepmother—she gave her husband thirteen more children, of whom Johann Christian became the most famous.

Bach's stay at Coethen ended less happily than it bagan, for the Prince entered matrimony, and the bride was neither interested in music nor sympathtic to Bach's Orthodox Lutheranism. Bach referred to her in a letter as an "*amusa*," a featherhead. Nevertheless, the Prince was always cordial and gave his *Kapellmeister* a handsome endorsment when he left Coethen to become Kantor and Director of Music at Leipzig. His new titles brought lesser pay, but opened up vast possibilities for choral music. At Coethen nevertheless, he had covered instrumental possibilities to the prodigious enrichment of posterity.

*The thaler was comparable to the American dollar at that time.

CONCERTS TO FOLLOW:

July 27	Lenox Quartet
August 3	Lillian Kallir and Claude Frank, Pianists (with vocal ensemble)
August 10	Boston Symphony Chamber Players (with Claude Frank)
August 17	Music of Aaron Copland (Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

Theatre - Concert Hall Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

July 27

The Lenox Quartet



BERKSHIRE FESTIVAL 1965

BALDWIN PIANO

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STRING QUARTET IN D MAJOR, K. 575

By Wolfgang Amadeus Mozart (1756 - 1791)

After the six quartets which Mozart dedicated to his friend Josef Haydn in 1783, he composed four more in the remaining years of his life, one for the publisher Hoffmeister and three for the King of Prussia. These ten are the great ones, the superb specimens of chamber music in its fullest flowering until that time. (The four string quintets which followed these are in no way inferior.) The quartet here performed was the first of the three dedicated to the Prussian king. Friedrich was a cellist and had chamber music at court. With this in mind, Mozart gave the cello part special emphasis in the development of the first movement, an important solo in the slow movement which is concertante betwen the cello and violin, and another in the Trio of the Minuet. Like its predecessor, the Quartet in D cultivates an outwardly elementary style but is treated with the intricacy of the supreme craft of its year. The Minuet is a rapid Allegretto of scherzo suggestion, and the final Allegretto (surprisingly in a similar tempo) is the most fanciful of all his quartet movements. Haydn's occasional humorous touches, not unmixed with counterpoint, are outdone with sudden runs in triplets, choppy or trilled figures.

STRING QUARTET IN C MAJOR, *Op.* 59 No. 3

By Ludwig van Beethoven (1770 - 1827)

The three quartets dedicated to Count Andreas Rasoumowsky are represented in the present series of concerts by the first, performed on July 6, and the third, now being performed. Having completed the earlier two, Beethoven was apparently through with deep matters for the time being. The first and last movements of the Quartet in C are for the most part surface music, a jubilant display of power. The second movement is no probing adagio but a lightly treading "quasi allegretto." In the third movement, as if resting from psychological explorations, Beethoven reverts to a "Menuetto grazioso." For the first time in a quartet Beethoven puts an introduction before the opening movement. Pianissimo chords and shifting modulations lead to the bright main theme, rhythmic and staccato. This, broken up in development, is woven closely with other fragments into a most engaging movement. The "Andante con moto, quasi allegretto" floats on a light 6/8 rhythm, in a quizzical vein, with the somber cast of a prevailing A minor. The Minuet, while following structural prescription, is anything but square cut; its rhythmic subtlety has little suggestion of the dance. A coda leads directly into the Finale, a fugue in C major, which rushes tumultuously, though controlled by an iron hand, to its resounding close. Years were to pass before Beethoven would use the fugue form for deeply expressive purposes. This one, if not much more than a tour de force, is proof enough of his skill with a fugue in 1806. Its effectiveness is such that conductors after Beethoven's death sometimes attempted it with a full string orchestra.

STRING QUARTET NO. 4

By Bela Bartok (1881 - 1945)

Bartok's six string quartets can be considered as outstanding among his works on account of their freedom of form and manner, their special technical exactions upon the performers—above all by their quality of direct

FOURTH CONCERT OF THE CHAMBER MUSIC SERIES

The Lenox Quartet

PETER MARSH, *Violin*
DELMAR PETTYS, *Violin*
PAUL HERSH, *Viola*
DONALD McCALL, *Cello*

PROGRAM

MOZART — Quartet in D major, K. 575

I. Allegretto
II. Andante
III. Menuetto
IV. Allegretto

BEETHOVEN — Quartet in C major, *Op.* 59, No. 3

I. Andante con moto; allegro vivace
II. Andante con moto quasi allegretto
III. Menuetto: Grazioso
IV. Allegro molto

INTERMISSION

BARTOK — Quartet No. 4

I. Allegro
II. Prestissimo con sordino
III. Non troppo lento
IV. Allegretto pizzicato
V. Allegro molto

personal communication. They filled a span of thirty-one years, at fairly regular intervals, from the First, dated 1908, and far ahead of its day, to the Sixth in 1939, his last work before he left his oppressed country never to return.

The Fourth he composed in 1928 and dedicated to the eminent group of that day, the Pro Arte Quartet of Belgium. The score is analyzed in technical detail by Halsey Stevens in his book on the composer and his work. Mr. Stevens concludes his description of this Quartet by stating that it "comes close to being, if it does not actually represent, Bartok's greatest and most profound achievement." Admitting that its inner thematic structure is likely to elude the "passive listener," he maintains that "once its arcana are discovered, there are few works of this century so meaningful or so rewarding."

Mr. Stevens alludes to the thematic, or as he prefers to call it, the "motivic" evolution of the subject of the first movement, based on four notes:



The motive is inverted, expanded diatonically, again inverted and expanded in intervals. In the fifth movement the motive recurs in its original form. The second and fourth movements are both scherzo-like and also thematically related. The second movement is prestissimo and muted throughout. The fourth is entirely pizzicato. The central movement (the third), Mr. Stevens calls the "keystone of the Quartet. . . ." The sustained chords of the first section, at first non vibrato, then coming suddenly to life with the vibrato, serve as foundation for a long, rhapsodic, Magyar melody in the cello.

"The profound expressiveness of this rhapsodic section is succeeded by the birdlike sounds of the Trio. Always sensitive to the sights and sounds of nature, Bartok reverted time after time to music of this character, and although its derivation is clear, whatever programmatic significance it may have is sublimated by the musical demands of the composer's phychology. The night sounds, interrupted by the melancholy *tarogato* melody, return to close the movement."

CONCERTS TO FOLLOW:

August 3	Lillian Kallir and Claude Frank, Pianists (with vocal ensemble)
August 10	Boston Symphony Chamber Players (with Claude Frank)
August 17	Music of Aaron Copland (Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

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Theatre - Concert Hall Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

August 3

CLAUDE FRANK and LILIAN KALLIR, Pianists
and
Vocal Ensemble of the Berkshire Music Center



BERKSHIRE FESTIVAL 1965

BALDWIN PIANO

RCA VICTOR RECORDS

LIEBESLIEDER WALZER *Op.* 52 NEUE LIEBESLIEDER WALZER, *Op.* 65

For four-part chorus of mixed voices with
accompaniment for piano, four hands
By JOHANNES BRAHMS (1833-1897)

Brahms was thirty-six and living in Vienna when he wrote the first of his two cycles of waltzes on love songs in 1869. Johann Strauss, Jr., a native of Vienna and eight years older, was leading his own waltzes at the court balls. Both were *Wienerkinder* at heart and yet the waltzes of the two could hardly have been more different. Brahms, who openly admired Strauss, cultivated for himself a gentle rather than a heady rhythm. His waltzes, whether for voices or for the piano, were more in the earlier vein of the Viennese *Laendler*. Above all they were vocal for the most part, and as the *Laendler* was a folk dance they were in the nature of folk songs for solo voices or for groups. The composer had conducted a choir at Detmold and at Hamburg. The symphonic Brahms had yet to appear. The apparition of waltzes from the composer of the sombre German Requiem caused Eduard Hanslick, the Viennese critic who could be honey-tongued as well as savage, to write: "Brahms and waltzes! The two words stare at each other in positive amazement on the elegant title-page. The earnest, silent Brahms, a true younger brother of Schumann and just as North German, Protestant and unworldly as he . . . writing waltzes! There is only one word which solves the enigma, and that is Vienna!"

Sentimental love songs from *Polydore* by Georg Daumer became his texts. They were entitled "Eighteen Love Songs for Piano Duet with Voices Ad Libitum." Geiringer points out that "the *Liebeslieder* are really vocal quartets with four-handed pianoforte accompaniment. Deleting the misleading 'ad lib' from the second series, the *Neue Liebeslieder*, thus declaring the singing voice to be indispensable, Brahms did only what was musically an obvious necessity." What Brahms' biographer means is that the composer thought naturally in terms of the four part ensemble, and so wrote his quartets for strings or voices.

The *Neue Liebeslieder*, composed in 1875 (six years later than the first set), show that the form appealed to him. On receiving the first printed copy of Opus 52 from his publisher, Simrock, the close-mouthed Brahms bespoke for once his pleasure in his own music: "I must confess that it was the first time I smiled at the sight of a printed work—of mine! I will risk being called an ass if our *Liebeslieder* don't give pleasure to a few people." Later he wrote to Simrock suggesting that they be reduced in price so that they could reach a larger populace. He offered to forfeit the honorarium: "I can live very well without further fees."

FIFTH CONCERT OF THE CHAMBER MUSIC SERIES

Tuesday Evening, August 3, at 8:00

LILIAN KALLIR AND CLAUDE FRANK, *Pianists*

BARBARA SMITH-CONRAD, HELENE FARRAS: *Sopranos*
JUDITH KELLER: *Mezzo-soprano;* BATYAH GODFREY: *Contralto*
WILLIAM DUPREE, JOHN PATON: *Tenors*
WILLIAM LEDBETTER: *Baritone;* EUGENE THAMON: *Bass*

PROGRAM

BRAHMS — Liebeslieder Walzer, *Op.* 52
for voices with piano duet accompaniment

1. Rede, Mädchen—(Answer, maiden—)
2. Am Gesteine rauscht die Flut—(Like thunder roars the tide—)
3. O die Frauen—(Oh, these women—)
4. Wie dess Abends schöne Röte—(As the glowing sunset—)
5. Die grűne Hopfenranke—(The green hopvine climbs—)
6. Ein kleiner, hübscher Vogel—(A pretty little bird flew in—)
7. Wohl schön bewandt war es—(This was once my life, my love—)
8. Wenn so lind dein Auge mir—(When your eyes so fondly seek mine—)
9. Am Donaustrande—(On Danube's shores—)
10. O wie sanft die Quelle—(How gently flows the stream—)
11. Nein, es ist nicht auszukommen—(No, I'll not listen to their chatter—)
12. Schlosser, auf, und mache Schlösser—(Locksmith, fetch me padlocks—)
13. Vögelein durchrauscht die Luft—(The little bird soars—)
14. Sieh, wie ist die Welle klar—(See the bright fountain—)
15. Nachtigall, sie singt so schön—(Nightingale that sings so sweetly—)
16. Ein dunkeler Schacht—(Love is a dark well—)
17. Nicht wandle, mein Licht—(Don't wander, my light—)
18. Es bebet das Gesträuche—(Each leaf is trembling—)

MOZART — Sonata for Two Pianos, in D major, K. 448

I. Allegro con spirito
II. Andante
III. Allegro molto

INTERMISSION

BRAHMS — Neue Liebeslieder Walzer, *Op.* 65
for Voices with piano duet accompaniment

1. Verzicht, o Herz, auf Rettung—(Nothing, oh heart, can save thee—)
2. Finstere Schatten der Nacht—(Dark shadows of night—)
3. An jeder Hand die Finger—(With rings on every finger—)
4. Ihr schwarzen Augen—(Thy dark eyes—)
5. Wahre, wahre deinen Sohn—(Guard they son, neighbor—)
6. Rosen steckt mir an die Mutter—(Roses, from my mother—)
7. Vom Gebirge Well auf Well—(From the hills the gusts of rain—)
8. Weiche Gräser in Revier—(Gentle spots of grass—)

(OVER)

9. Nagen am Herzen fühl ich—(I feel pains in my heart—)
10. Ich kose süss mit der und der—(I chat with one or two—)
11. Alles, alles in den Wind—(I will hear no more of love—)
12. Schwarzer Wald, dein Schatten—(Black wood, thy shadow—)
13. Nein, Geliebter, setze dich—(No. love, sit apart—)
14. Flammenauge, dunkles Haar—(Eyes of flame, dark tresses—)
15. Zum Schluss (Nun, ihr Musen, genug!)—(To close: Now, muses, enough!—)

Miss Kallir and Mr. Frank play the Steinway piano

For the final song, "*Zum Schluss*," he took a verse from Goethe (by exception) and departed at last from the waltz rhythm: "Now, Muses, enough! In vain you strive to picture how pain and joy alternate in the lover's breast. You will never heal the wounds inflicted by Cupid. Alleviation must come only from yourselves."

SONATA FOR TWO PIANOS, IN D, K. 448

By Wolfgang Amadeus Mozart (1756-1791)

Mozart's only Sonata for Two Pianos was composed in Vienna in November, 1781. Listening to it causes keen regret that Mozart did not write more, or that more did not survive in publication, for to compare this to the piano duet sonatas is to be struck by the freedom, the expressive resource which the two keyboards give. When he wrote this two-piano work in 1781 for performance with Josephone von Auernhammer, he exacted much from her, and put her strictly on a level with himself. The sonata is gay throughout—there is not even a momentary cloud on the surface of the Andante. The Allegro con spirito opens rhythmically and smartly with a full unison, whereby double power is attained. It is a movement of scales similarly reinforced, or delightfully echoed in the same range, of a close or spread texture, as the composer wills. The final Allegro molto is swift, for show, and for delight.

CONCERTS TO FOLLOW:

August 10 Boston Symphony Chamber Players
(with Claude Frank)

August 17 Music of Aaron Copland
(Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

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Theatre - Concert Hall — Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Tuesday Evenings at 8:00

August 10

The Boston Symphony Chamber Players

Assisted by CLAUDE FRANK, *Piano*



BERKSHIRE FESTIVAL 1965

BALDWIN PIANO

RCA VICTOR RECORDS

SERENADE IN D MAJOR FOR FLUTE, VIOLIN AND VIOLA

By Ludwig van Beethoven (1770-1827)

Beethoven in Vienna in the mid-1790s, being in much demand as pianist in various houses where music was performed, composed not only for this instrument but for small chamber combinations. The exact date of composition of this trio is not known, but it was written about the same time as the Serenade for String Trio in the same key which was published in 1797. The two serenades have been compared as having a kinship. It was in 1798 that the three superb string trios Opus 9 were published. The two serenades appeared later for different combinations, attributed to but not acknowledged by Beethoven. This serenade was then published as Op. 41 for Piano and Flute (or violin), and likewise is a trio arrangement including viola.

QUINTET IN E FLAT, FOR PIANO, OBOE, CLARINET, HORN AND BASSOON, K. 452

By Wolfgang Amadeus Mozart (1756-1791)

Mozart composed this quintet in Vienna in March, 1784. It is not really surprising that Mozart, who was never inclined to speak vaingloriously about his own music, should have described this quintet in a letter to his father: "I consider it the best work I have so far written in my life." Since he had written two magnificent piano concertos for the same concert, the statement is not to be taken too literally. Let us say that he still lingered in the glow of warmth, the enthusiasm which obviously went into its writing. Nothing he had done showed more loving care in the handling. The piece thematically speaking is more agreeable than striking, although beautiful in its own unassuming way. The magic lies in the extraordinarily perceptive mating of the instruments. As a concertante group from which individual voices emerge and combine, the score becomes one of the special jewels of the music for wind instruments, to be placed beside the "*Gran partita*" for thirteen words. (K. 361).

QUINTET FOR FLUTE, OBOE, CLARINET, FRENCH HORN AND BASSOON (1948)

By Elliott Carter

Elliott Carter was born in New York City on December 11, 1908. He did not at first devote himself seriously to music, but he had the rare privilege of knowing Charles Ives, who encouraged him to do so. At Harvard he studied with Walter Piston and with Gustav Holst, who was then a visiting professor there. From 1932 to 1935 he was in Paris studying with Nadia Boulanger. His larger works include a symphony (1942), Holiday Overture (1945) an Elegy for Strings (1946), Variations for Orchestra (1955). He has composed the ballets Pocahontas (1939) and The Minotaur (1947). Likewise choral and chamber music.

SIXTH CONCERT OF THE CHAMBER MUSIC SERIES

THE BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN, *Violin*
BURTON FINE, *Viola*
JULES ESKIN, *Cello*
DORIOT ANTHONY DWYER, *Flute*
RALPH GOMBERG, *Oboe*
GINO CIOFFI, *Clarinet*
SHERMAN WALT, *Bassoon*
JAMES STAGLIANO, *Horn*

Assisted by CLAUDE FRANK, *Piano*

PROGRAM

BEETHOVEN — Serenade for Flute, Violin and Viola, *Op.* 25

I. Entrata: Allegro
II. Tempo ordinario d'un Menuetto
III. Allegro molto
IV. Andante con variazione
V. Allegro scherzando e vivace
VI. Adagio
VII. Allegro vivace e dis in volta

MOZART — Quintet for Piano, Oboe, Clarinet, Horn and Bassoon, in E flat major, K. 452

I. Largo; Allegro moderato
II. (Larghetto)
III. Allegretto

CARTER — Quintet for Flute, Oboe, Clarinet, Horn and Bassoon (1948)

I. Allegretto
II. Allegro giocoso

INTERMISSION

BRAHMS — Quartet in C minor for Piano and Strings, *Op.* 60

I. Allegro non troppo
II. Scherzo: Allegro
III. Andante
IV. Finale: Allegro comodo

MR. FRANK plays the Steinway piano

To the latter he devoted himself particularly between 1947 and 1955 writing, in addition to the Wind Quintet, two String Quartets, a Cello Sonata, a Piano Sonata and music in various woodwind combinations. This quintet and likewise his Second String Quartet were performed in Tanglewood on August 11 of last season. His double Concerto will be performed on August 15 at Tanglewood (Festival of Contemporary American Music).

QUARTET FOR PIANO, VIOLIN, VIOLA AND CELLO, IN C MINOR, OP. 60

By JOHANNES BRAHMS (1833-1897)

When Brahms wrote his two piano quartets in G minor and A major in 1862, he was secure and confident in this happy chamber combination, where his own instrument complemented and balanced the felicities of a string trio. The Piano Quartet in C minor was the pathway to the combination—the conclusion of this, his first attempt, was long delayed. It was like the case of the D minor Piano Concerto and the C minor Symphony, where the first concept and the decisive completion had covered a period of time and bespoke an artist in the process of growth. Brahms was twenty-three when he made his first draft of what was to become the Quartet in C minor. The sketch of 1856 was a first movement in C# minor, an andante in E major, and presumably a finale which was later abandoned. Brahms was hesitant, and tried out his score with his two principal mentors at the time—Joseph Joachim and Clara Schumann. He would have accepted nothing but straight and honest opinion, as they well knew. They could not endorse its performability, but Clara wrote in her diary: "His C# minor Quartet has a wondrously beautiful adagio—deeply felt."

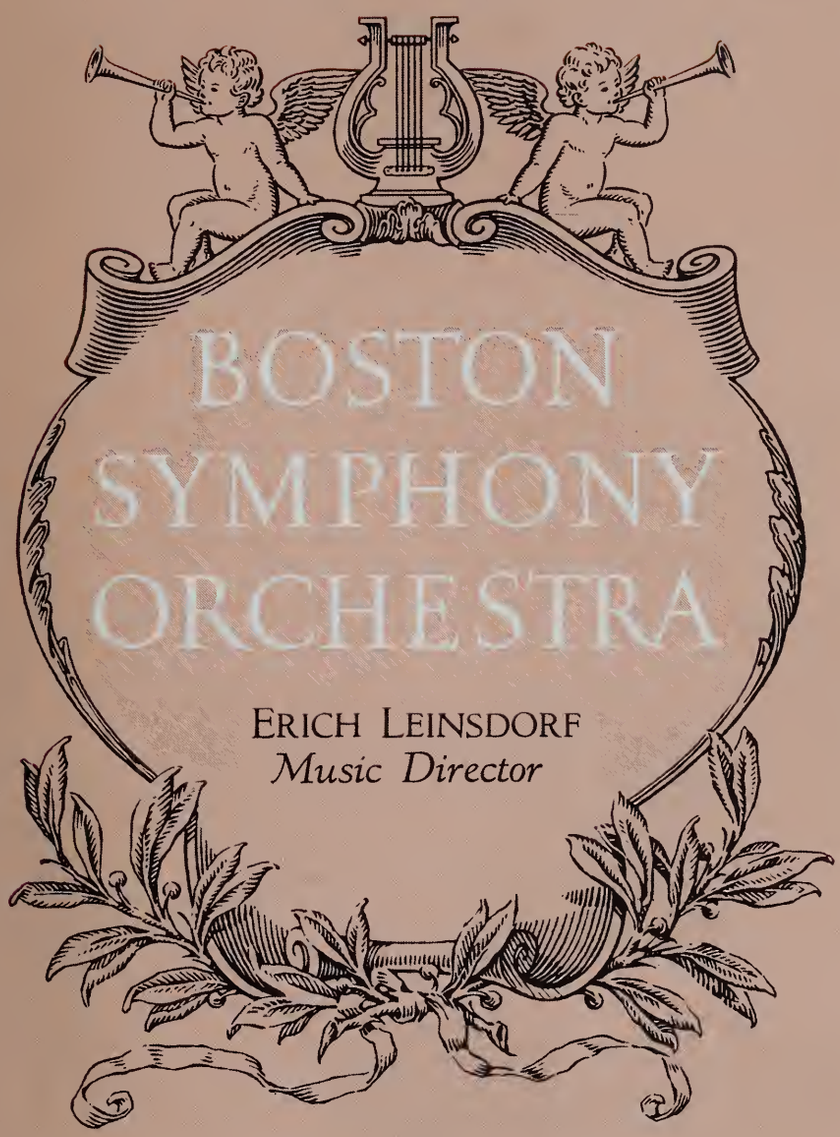
Twelve years later, in 1868, when he took up the early score again, he realized that he was no longer the Brahms of twenty-three, the youth possessed by "storm and stress" who had poured forth a tender slow movement out of his love for Clara. In 1874 he rewrote the first movement in C minor, revising the whole, and added a scherzo as a second movement. Clara Schumann was entranced by all but the opening movement, which seemed to her to lack the unity of mood she looked for in the whole work. This was the movement which led him to write to his publisher, Simrock, suggesting "On the cover you must have my picture with a pistol pointed towards the head. This will give you an idea of the music! Blue coat, yellow breeches and top boots would be appropriate." Nevertheless, despite revision, the Quartet was finally submitted to Simrock, the composer remarking that the publisher must realize that whether its value was great or small, it had one certain quality—it had been written by two different persons.

FINAL CONCERT IN THIS SERIES:

Tuesday, August 17 Music of Aaron Copland

(Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

TANGLEWOOD



ERICH LEINSDORF
Music Director

Festival of Contemporary American Music

August 15, 16, 17, 18, 19, 1965

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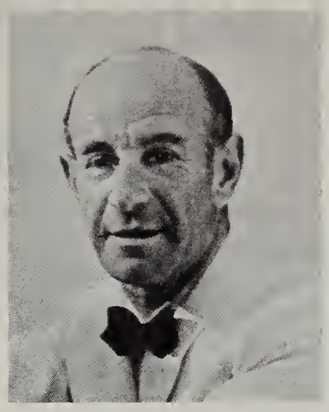
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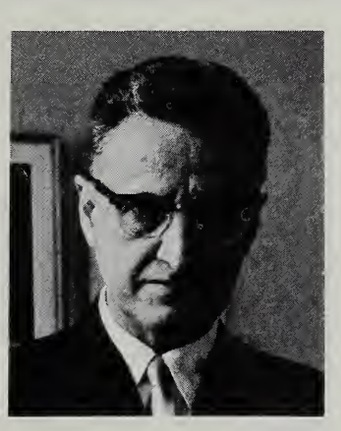
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ERICH LEINSDORF

THE BERKSHIRE MUSIC CENTER

In 1940, the Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in fulfillment of the ambition of Serge Koussevitzky, then Music Director of the Orchestra, to provide a center where young musicians could continue their professional training and add to their artistic experience under the guidance of eminent musicians and teachers. Dr. Koussevitzky served as Director of the Berkshire Music Center from its founding until his death in the spring of 1951, when he was succeeded by Charles Munch. Erich Leinsdorf has been Director of the Berkshire Music Center since the 1963 session.



PAUL FROMM

THE FROMM MUSIC FOUNDATION

The Fromm Music Foundation is dedicated to the furtherance of contemporary music. Wishing to bring the living flow of musical creation closer to the public, the Foundation aims to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition. To foster the realization of this aim, the Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication and recording of contemporary music. The Foundation is headed by Paul Fromm of Chicago, its founder and President, and Alexander Schneider, its Associate Director. The Fromm Music Foundation program at Tanglewood was begun in 1956.

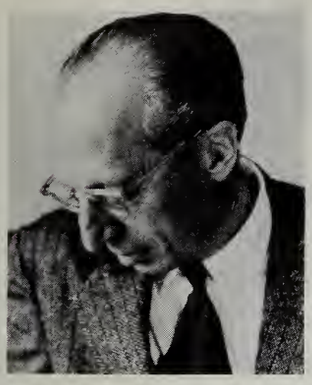
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The Contemporary Music Activities Program of the Berkshire Music Center offers instruction, on an advanced level, for a limited number of especially talented composers. The course is directed toward the composer whose previous studies and experience have prepared him for work in more advanced forms. A series of seminars and individual instruction in composition have been offered during the 1965 session, and compositions of the students have been performed at two Composers' Forums. Aaron Copland is Chairman of the Faculty and has been head of Contemporary Music Activities since the founding of the Center in 1940. Gunther Schuller has been supervisor of contemporary music performance and acting head of composition seminars since 1963.



MRS. SERGE KOUSSEVITZKY

THE KOUSSEVITZKY MUSIC FOUNDATION

Throughout the existence of the Berkshire Music Center, a major supporter of composers and contemporary music at Tanglewood has been the Koussevitzky Music Foundation, which was established in 1942 by Serge Koussevitzky to foster the development of music and music education. In addition to the establishment of a manuscript and music collection at the Library of Congress, the Foundation commissions compositions and provides scholarships for study at the Berkshire Music Center. Last month, the Foundation, in conjunction with the National Federation of Music Clubs, dedicated the site for the Seranak Composers Studio on the Koussevitzky estate near Tanglewood. Mrs. Serge Koussevitzky is President of the Foundation.

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PURPOSES

The Contemporary American Music Festival is specifically designed to provide a rallying point for the young professional composer who, after having enjoyed the benefits of fellowships, prizes, and grants as a student, finds himself abandoned at the very moment he is ready to make his contribution to his art.

This Festival consists largely of performances of works by five composers who have received commissions for the Festival and by alumni of the Berkshire Music Center in celebration of the Center's 25th anniversary. Four composers have received Fromm Music Foundation Commissions: Charles Dodge, of Ames, Iowa and New York City; Fredric Myrow, of Los Angeles, California and Buffalo, New York; James Randall, of Cleveland, Ohio and Princeton, New Jersey; and David Reck, of McAllen, Texas and New York City.

The fifth commission was made available by Samuel Wechsler of New York City. This was awarded to Donald Harris of St. Paul, Minnesota and Paris, France.

Other composers are also represented on the programs (numerals indicate their years with the Berkshire Music Center): Easley Blackwood ('48, '49, '50), Elliott Carter, Barney Childs ('53, '54), Michael Colgrass ('52, '54), George Crumb ('55), Donald Martino ('64), Thea Musgrave ('58), Julián Orbón ('46), Carl Ruggles, Harold Shapero ('40, '41, '46).

In addition to three concerts of vocal and instrumental chamber music and one concert of larger orchestral works, performed by members of the Performance Department of the Berkshire Music Center, there will be a concert devoted to the music of Aaron Copland. This concert will be performed in honor of Mr. Copland's twenty-five years of teaching at the Berkshire Music Center by Fellows of the Berkshire Music Center, Members of the Boston Symphony Chamber Players with Claude Frank, pianist, and William Masselos, pianist.

This Festival is intended to represent not contemporary American music as a whole but mainly that of the most recent generation of composers. Each commissioned composer is not only represented by a performance of his commissioned work but also by a performance of another characteristic work. In addition to receiving a commission, all five composers were invited by the Fromm Music Foundation to stay at the Berkshire Music Center for the two weeks preceding the Festival to work with the performers in preparing their own works and to attend the rehearsals of all the works being performed.

All of the works performed during the Festival, with the exception of the Copland pieces, have been prepared under the supervision of Gunther Schuller.



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FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Sunday, August 15, at 8:00 P.M.
Theatre-Concert Hall, Tanglewood

Program

DAVID RECK — A Study in Proportions or How to Stop Worrying and Love the Row

I. Permutations
II. Interlude I
III. Durations
IV. Interlude II
V. Improvisations

FIRST PERFORMANCE

Alto Saxophone—DONALD STEWART
Trumpet—PETER CHAPMAN
Trombone—EUGENE WATTS
Bass—BUELL NEIDLINGER
Bass—JEFFREY LEVINE
Vibraphone—RICHARD FITZ
Drums—JOHN BERGAMO

Conducted by GUNTHER SCHULLER

GEORGE CRUMB ('55) — Night Music I for Four Performers

Mezzo-soprano—JUDITH KELLER
Piano—CAROL RAND
Percussion—RICHARD FITZ
Percussion—RICHARD HOLMES

Conducted by MELVIN STRAUSS

JULIÁN ORBÓN ('46) — Himnus ad Galli Cantum

Soprano—HELENE FARRAS
Violin—DARWYN APPLE
Violin—LUCILLE HYMOWITZ
Viola—DON EHRLICH
Cello—JONATHON MILLER
Flute—KYRIL MAGG
Oboe—IRA DEUTSCH
Clarinet—ROBERT VOLDRICH
Harp—MARY ALICE HONGEN

Conducted by ALOIS SPRINGER

FROMM COMMISSION - 1956

Intermission

DONALD HARRIS ('54, '55, '65) — Piano Sonata

I. Fast
II. Very slow
III. Very fast
IV. Slow (theme and variations)

FIRST AMERICAN PERFORMANCE

Piano—JOAN PANETTI

ELLIOTT CARTER — Double Concerto

COMMISSIONED BY THE FROMM MUSIC FOUNDATION

PAUL JACOBS, Harpsichord
CHARLES ROSEN, Piano

Viola—JOHN FERRITTO
Bass—JEFFREY LEVINE
Flute—VIRGINIA SINDELAR
Horn—WILLIAM LANE
Trumpet—KAZUHIKO OGAWACHI
Trombone—RONALD BORROR
Percussion—DENNIS KAIN
Percussion—JOHN BERGAMO
Violin—PAUL ZUKOFSKY
Cello—CAROL PROCTER
Oboe—DOUGLAS BAIRSTOW
Clarinet—SHERMAN FRIEDLAND
Bassoon—WILLIAM DOUGLAS
Horn—DAVID OHANIAN
Percussion—RICHARD HOLMES
Percussion—RICHARD FITZ

Conducted by GUNTHER SCHULLER

BALDWIN PIANO

EASLEY BLACKWOOD

(Born in Indianapolis, Indiana, in 1933)

The Concerto for Clarinet and Orchestra was completed in 1964 and dedicated to tht Cincinnati Symphony, by which Orchestra it was performed under Max Rudolf on November 20 of that year.

The music of Mr. Blackwood is familiar to the Boston Symphony Orchestra, especially on account of his First Symphony, of 1955, which had its first performance by this Orchestra under Richard Burgin on April 18, 1958, was repeated under Charles Munch in Boston, recorded, introduced to New York and taken to the Orient for performances in three cities of Japan in 1960. At the Berkshire Music Center, which Mr. Blackwood attended in 1948, 1949 and 1950, his String Quartet, a Fromm Commission, was first performed in 1957. Mr. Blackwood studied with Olivier Messiaen of Tanglewood and later studied with Paul Hindemith and Nadia Boulanger. His dedication of the second movement of this concerto to the memory of Paul Hindemith therefore has a special meaning.

In the Concerto for Clarinet and Orchestra, the clarinet's extraordinary range of expression is skillfully exploited in the solo part. In the corner movements, wide-ranging virtuosic passages and long arching lines are pitted against short rhythmic ideas in the orchestra in constantly changing instrumental groupings and patterns, while the elegiac second movement explores the cool lyrical quality of the clarinet.

ELLIOTT CARTER

(Born in New York City in 1908)

Elliott Carter is now well known by the amount of his works that have been performed. His second String Quartet, which was awarded the Pulitzer Prize in 1960, as well as the Wind Quintet were included in the programs of the Festival of Contemporary American Music last stason. His study at Harvard and with Nadia Boulanger in France were the prelude to an active career as a composer, in which the field of chamber music has principally occupied him, although he has written ballets and the Orchestral Variations, which were performed by the Boston Symphony Orchestra last season.

The Double Concerto was composed in 1962, at which time he was Composer in Residence at the American Academy in Rome. It is an antiphonal piece in which the piano is the solo instrument with one orchestra and the harpsichord with the other. Conceived as a single movement work, the concerto subdivides into a seven-part form: Introduction; Cadenza for harpsichord; Allegretto scherzando; Adagio; Presto; Cadenzas for piano; Coda. In the coda, the antiphonal aspects are fully exploited in simultaneity, the opposing orchestras play in different meters and essentially different musical gestures and ideas. The piece was commissioned by the Fromm Music Foundation.

Mr. Carter has been appointed Composer in Residence by the Berlin Senat and the Ford Foundation. He is presently a guest teacher at the Berkshire Music Center.

BARNEY CHILDS

(Born in Spokane, Washington, in 1926)

Mr. Childs tells us that he was largely self-taught in music and that his first real work in composition was at Tanglewood with Carlos Chavez in 1953 and Aaron Copland in 1954 on Margaret Lee Crofts Fellowships, followed by study with Elliott Carter in New York in 1954-1955. Mr. Childs is also a scholar, teacher and writer of English. He is currently teaching at Deep Springs College in California. "Music for Winds" is one of his many works and was written in 1963. He writes: "Each instrument has, during the piece, the same number of things to play as each other instrument, but the order for each is different: these include an extended solo, accompaniment sections of different sorts, and participation in the two isorhythmic canons that are going on during most of the piece. The third section uses some partly indeterminate notation, in which players not only choose when in the bar they play certain pitches but also, on occasion, accelerate out of or decelerate into the conducted tempo."

(Continued on page 13)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Monday, August 16, at 8:00 P.M.

Theatre-Concert Hall, Tanglewood

Program

HAROLD SHAPERO ('40, '41, '46) — Sonata for Piano Four Hands

I. Very slowly
II. Slowly
III. Fast

Piano—VIRGINIA RUBOTTOM and BARRY FARBER

CHARLES DODGE ('64) — Composition in Five Parts for Cello and Piano

Cello—CAROL PROCTER
Piano—CAROL RAND

J. K. RANDALL — MUDGETT: monologues by a mass murderer (1965)
(for pre-recorded female voice and converted digital tape)

1. ELECTRONIC PRELUDE
2. TORONTO (I leave my recently adopted children Alice and Nellie at 16 Saint Vincent St.)

Soloist—MELINDA KESSLER

COMMISSIONED BY THE FROMM MUSIC FOUNDATION — FIRST PERFORMANCE

Intermission

FREDRIC MYROW ('65) — Songs from the Japanese

AT TWILIGHT

I. In the Blue Sky
II. Solo
III. Preface

HAIKU

I. In a Gust of Wind
II. The Mists Rise

Soprano—PHYLLIS BRYNJULSON
Violin—ANN RYLANDS
Viola—MARK CLEGHORN
Cello—KLAUS HEITZ
Bass—BUELL NEIDLINGER
Flute—CHARLES WYATT
Clarinet—SHERMAN FRIEDLAND
Percussion—RICHARD HOLMES
Harpsichord—VIRGINIA RUBOTTOM
Piano—FREDRIC MYROW

Conducted by JAMES DIXON

DAVID RECK — Number Two

COMMISSIONED BY THE FROMM MUSIC FOUNDATION — FIRST PERFORMANCE

Speaker—BARBARA SMITH CONRAD
Flute—VIRGINIA SINDELAR
Bass Clarinet—DONALD STEWART
Vibraphone—JOHN BERGAMO
Guitar—STANLEY SILVERMAN
Violin—PAUL ZUKOFSKY

Bass—BUELL NEIDLINGER

Conducted by GUNTHER SCHULLER

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(Continued from page 10)

MICHAEL COLGRASS

(Born in Chicago, in 1932)

Mr. Colgrass first studied music with Eugene Weigle at the University of Illinois. After war service he settled in New York and studied with Ben Weber. His "Rhapsodic Fantasy" is written for fifteen chromatic drums with orchestra, and was introduced at Copenhagen. About "Light Spirit" he comments as follows: "I have two distinct sides to my personality: a serious unintelligent self, and an intelligent unserious self. Then every so often, just by luck, I achieve a perfectly unique combination of these: a non-intelligent unserious noself. In this state I withdraw from all sense of responsibility and just enjoy writing pieces like 'Light Spirit.' "

AARON COPLAND

(Born in Brooklyn, New York, in 1900)

On the program of August 17, devoted to the music of Aaron Copland, five representative works will be performed in chronological order.

"As it Fell upon a Day" was composed in 1923 and is a setting of verses by Richard Barnefield (1574-1627). It was written for a class in instrumentation at the suggestion of Nadia Boulanger.

The trio "Vitebsk" (1929) is based on a Jewish folk theme which the composer remarks that he heard at a performance of Ansky's play "The Dybbuk." Ansky, in turn, had heard the theme at his birthplace, Vitebsk.

The Sextet, of 1937, is a chamber music version of Copland's Short Symphony. It is dedicated to Carlos Chavez.

"In the Beginning" is a setting of a biblical text which was first performed by the Collegiate Chorale of Robert Shaw in Cambridge, Massachusetts, when Nell Tangeman was the soloist.

The Piano Fantasy was composed in the years 1955-1957. Mr. Copland first planned his Fantasy for William Kapell, but after the tragic death of that pianist he completed it as a commission for the Juilliard School of Music, dedicating the score to the memory of his friend and colleague. It was performed by William Masselos at the school on October 25, 1957. The composer disclaims the use of folk or popular musical material. He has written, "My idea was to attempt a composition that would suggest the quality of fantasy, that is, a spontaneous and unpredicated sequence of 'events' that would carry the listener (if possible) from the first note to the last, while at the same time exemplifying clear if somewhat unconventional structural principles."

GEORGE CRUMB

(Born in Charleston, West Virginia, in 1929)

Mr. Crumb has studied composition with Ross Lee Finney (University of Michigan), with Boris Blacher at Tanglewood, and at the Berlin Hochschule für Musik. He has composed "Variazioni" for orchestra, "Five Pieces" for piano, and "Three Madrigals." "Night Music Number Two" is for violin and piano. Composed in the spring of 1963, "Night Music Number One" was first performed in Paris in January, 1964. The composer remarks about this work: "The work as a whole is a projection of the violently contrasting moods of two Lorca poems: La Luna Asome (The Moon Rises) with its aura of almost ecstatic lyricism, and the intense, sardonic *Gacela de la Terrible Prescencia* (Gacela of the Terrible Presence). This conflict of mood remains unresolved at the conclusion of the work. Structurally speaking, the seven movements *(Notturni)* of the composition form a readily perceptible arch design in which the Lorca poems stand as buttress points. Elements of chance and free improvisation are integrated into a context of precisely notated music. The composer has endeavored to enhance Lorca's surrealistic images by means of a highly colored chromaticism and unusual juxtapositions of timbre, register and rhythmic forms."

(Continued on page 16)

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FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Tuesday, August 17, at 8:00 P.M.

Theatre-Concert Hall, Tanglewood

(The last of seven Tuesday concerts of chamber music)

Program

A RETROSPECTIVE CONCERT OF

MUSIC BY AARON COPLAND

IN CELEBRATION OF HIS

25TH ANNIVERSARY AT TANGLEWOOD • 1940–1965

"AS IT FELL UPON A DAY," Song for Soprano, with Flute and Clarinet accompaniment (1923)

HELENE FARRAS, Soprano
VIRGINIA SINDELAR, Flute
SHERMAN FRIEDLAND, Clarinet

VITEBSK (Study on a Jewish Theme), Trio for Piano, Violin and Cello (1929)

CLAUDE FRANK, Piano
JOSEPH SILVERSTEIN, Violin
JULES ESKIN, Cello

SEXTET FOR STRING QUARTET, CLARINET AND PIANO (1937)

I. Allegro vivace
II. Lento
III Finale

VIRGINIA HALFMANN, Violin
MARYLOU SPEAKER, Violin
MARK CLEGHORN, Viola
STEPHEN GEBER, Cello
SHERMAN FRIEDLAND, Clarinet
MARILYN NEELEY, Piano

"IN THE BEGINNING," for Chorus and Mezzo-soprano solo, *a capella* (1947)

JUDITH KELLER, Mezzo-soprano
NEW ENGLAND CONSERVATORY CHORUS and members of
the TANGLEWOOD INSTITUTE SEMINAR IN CHORAL MUSIC
LORNA COOKE DE VARON, *Conductor*

Intermission

PIANO FANTASY (1957)

WILLIAM MASSELOS, Piano

Mr. FRANK and Mr. MASSELOS use the STEINWAY PIANO
BALDWIN PIANO

(Continued from page 13)

CHARLES DODGE

(Born in Ames, Iowa, in 1942)

Having graduated from the State University of Iowa, Charles Dodge has been studying composition at Columbia University on a Woodrow Wilson Fellowship. A member of the Berkshire Music Center in 1964, he was awarded a Margaret Lee Crofts Scholarship and received the Raphael Sagalyn Award.

The "Composition in Five Parts" was completed in 1964 and was given its premiere at the National Gallery in Washington, D. C.

Folia, commissioned by the Fromm Music Foundation, was completed this year in New York City. This work for nine players exploits interrelationships between and among the domains of pitch, rhythm, timbre, registration, attack-characteristic, and envelope (dynamic shape of the note once attacked).

DONALD HARRIS

(Born in St. Paul, Minnesota, in 1931)

Donald Harris studied at the University of Michigan under Ross Lee Finney. At the Berkshire Music Center he studied with Lukas Foss and Boris Blacher, and later in France with André Jolivet and Nadia Boulanger. His compositions include a symphony in two movements, a fantasy for violin and piano, a ballet "The Legend of John Henry," all of which have been performed. The Quartet is having its first performance at this Festival and is dedicated to Ross Lee Finney. The Piano Sonata, also to be performed here, is having its first American performance. The composer notes that he wrote his Sonata shortly after leaving Tanglewood as a student, and composed his Quartet after a growth of ten years at the point of his return.

Of his String Quartet, Mr. Harris writes: "In one movement, it is based upon a juxtaposition of two tempi, wherein I have endeavored to let freely unfold the expressive potential of the four instruments. The work has a highly concentrated formal structure in which each instrument is employed both as a solo related only to itself and as part of a heterogeneous whole. While it cannot be easily subdivided into sections, it strives through closely related associative uses of its materials, to bring about a constant renewal of its texture and emotional content, thereby attaining cohesion. The work is dedicated to Ross Lee and Gretchen Finney."

THEA MUSGRAVE

(Born in Edinburgh, in 1928)

The Chamber Concerto for Nine Instruments was composed in 1962. It is in one movement and is dedicated to Robin and Margaret Orr. The piece was commissioned by the University Court (Glasgow) under the terms of the McEwen bequest.

Miss Musgrave makes her home in London. After graduating from Edinburgh University, she studied with Nadia Boulanger in Paris from 1952 to 1954, both privately and at the Conservatoire, where she distinguished herself at the Courrs d'Accompagnement. At Tanglewood in 1958 she studied with Aaron Copland.

The Concerto exploits timbral characteristics of its nine instruments: three woodwinds, three brass and three strings. The initial *andante* of the single-movement work alternates several times with a more flowing *moderato* section.

FREDRIC EDGAR MYROW

(Born in Brooklyn, New York, in 1940)

Mr. Myrow writes: "Songs from the Japanese: At Twilight and Haiku, are the first of what will be many works . . . fruits of my attraction to a large number of extraordinary translations (more accurately, recreations) in the English language of Japanese poems. The music is devoid of 'conscious orientalism' (i. e. exotic percussion instruments, references to Japanese compositions or musical sounds, etc.); and I attempted no more than to respond to the unique combination of music and text suggested by these poems.

"Music for Orchestra I and II were written in fulfillment of a Fromm Music Foundation Commission and were dedicated to Gunther Schuller. They synthesize ideas I have had for a long time regarding multi-functionality of musical materials, and form the basis of a kind of musical kaleidoscope to which I hope to add continually new segments."

(Continued on page 20)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Wednesday, August 18, at 8:00 P.M.

Theatre-Concert Hall, Tanglewood

Program

MICHAEL COLGRASS ('52, '54) — Light Spirit, for Flute, Viola, Guitar and Percussion

Flute—VIRGINIA SINDELAR
Viola—MARK CLEGHORN
Percussion—RICHARD FITZ
Percussion—JOHN BERGAMO
Guitar—STANLEY SILVERMAN
Conducted by JOHN CANARINA

CHARLES DODGE ('64) — Folia, for Violin, Viola, Bass Clarinet, Flute, English Horn, Tuba, Percussion and Piano

COMMISSIONED BY THE FROMM MUSIC FOUNDATION — FIRST PERFORMANCE

Violin—PAUL ZUKOFSKY
Viola—MARK CLEGHORN
Bass Clarinet—DONALD STEWART
Flute—KYRIL MAGG
English Horn—IRA DEUTSCH
Tuba—PAUL KRZYWICKI
Percussion—DENNIS KAIN
Percussion—JOHN BERGAMO
Piano—CAROL RAND
Conducted by MELVIN STRAUSS

J. K. RANDALL — PITCH-DERIVED RHYTHM: FIVE Demonstrations

Cello—CAROL PROCTER
Cello—KLAUS HEITZ
Flute—CHARLES WYATT
Clarinet—SHERMAN FRIEDLAND
Piano—CAROL RAND

Intermission

DONALD HARRIS ('54, '55, '65) — String Quartet No. 1

COMMISSIONED BY SAMUEL WECHSLER — FIRST PERFORMANCE

Violin—PAUL ZUKOFSKY
Violin—SHERRY GREGORY
Viola—JOHN FERRITTO
Cello—KLAUS HEITZ

BARNEY CHILDS ('53, '54) — Music for Winds

Piccolo—SARAH RIZNER
Flute—KYRIL MAGG
Oboe—IRA DEUTSCH
English Horn—DOUGLAS BAIRSTOW
Clarinet—SHERMAN FRIEDLAND
Bass Clarinet—CHRISTOPHER WOLFE
Tenor Saxophone—DONALD STEWART
Bassoon—RICHARD VROTNEY
Contrabassoon—LAURIE FYVIE
Trumpet—RICHARD GIANGIULIO
Horn—FREDERICK RIZNER
Trombone—EUGENE WATTS
Tuba—PAUL KRZYWICKI
Conducted by ALOIS SPRINGER

THEA MUSGRAVE ('58) — Chamber Concerto for Nine Instruments

FIRST AMERICAN PERFORMANCE

Oboe—DONALD BENDER
Clarinet—CHRISTOPHER WOLFE
Bassoon—LAURIE FYVIE
Horn—FREDERICK RIZNER
Trumpet—KAZUHIKO OGAWACHI
Trombone—EUGENE WATTS
Violin—VIRGINIA HALFMANN
Viola—DON EHRLICH
Cello—JONATHON MILLER
Conducted by JOHN CANARINA

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(Continued from page 16)

JULIÁN ORBÓN

(Born in Aviles, Spain, in 1925)

Having studied at the Conservatory in Oviedo, Julián Orbón has spent the greater part of his life in Havana. He has written a Symphony (1945), "Three Symphonic Variations," which won a prize at the Caracas Music Festival in 1956, and smaller works. The "Himnus ad galli cantum" ("Hymn for the Crowing of the Cock") is a setting of the poem by Aurelio Prudencio beginning "The cock, messenger of dawn, bespeaks the nearness of light; Christ, wakener of souls, calls us to a new life."

DONALD MARTINO

(Born in Plainfield, New Jersey, in 1931)

Donald Martino studied at Syracuse University and at Princeton, where his teachers were Roger Sessions and Milton Babbitt. He also studied with Luigi Dallapiccola in Florence on a Fulbright Grant. He was given a Brandeis Citation for Creative Arts and Music in 1963. He is on the faculty of the Music Department at Yale, and is presently on the composition faculty of the Berkshire Music Center. His Trio for Violin, Clarinet, and Piano was performed at Tanglewood on August 12, last season.

Composition for Orchestra was composed in 1956 on commission from the Paderewski Fund of Boston. The work—in one movement—divides into three main structural sections as follows: Syntheses, Constructs, and Analyses.

J. K. RANDALL

(Born in Cleveland, Ohio, in 1929)

Mr. Randall is an Assistant Professor at Princeton University, and has received academic degrees from Columbia, Harvard, and Princeton. "Demonstrations" I through IV were composed in 1961 and are receiving their first complete performance. Of "Mudgett" the composer writes: "The non-vocal sound for "Mudgett" was generated by means of the Music IV computer-program developed at Bell Laboratories by Max Matthews and Joan E. Miller. The program uses the computer as an instrument of performance, not as a substitute for the composer. The composer is fundamentally indebted to Mr. Matthews and Miss Miller, without whom "Mudgett" would still be some charts in a notebook. He is also indebted to Cliff Sjurson, H. S. Howe, Godfrey Winham, and to just about everyone at Princeton University's Computer Center. His indebtedness to Melinda Kessler is twofold: most obviously, for her remarkable performance on the tape to be played; less obviously, for a performance recorded two weeks earlier which enabled the composer to scrap a first version of "Toronto" in the nick of time. The text for "Toronto" is incomprehensible in the absence of supplementary information which cannot be provided in time for the concert." The tapes in this performance will be operated by Richard L. Kaye.

DAVID RECK

(Born in McAllen, Texas, in 1935)

David Reck studied at the University of Houston with Merrills Lewis, the University of Texas in Austin with Paul Pisk and Peter Phillips, amd with George Rochberg at the University of Pennsylvania. He now lives in New York City. In connection with his work entitled "Number One," he remarked: "There is today a predominant emphasis on techniques involved in writing music, but what is ultimately important, I believe, is to go beyond the means, simply to make music. A composer must, of course, develop the tools of his craft, but only in order to go beyond these tools, to stand on the infallibility of his imagination and intuition."

Of his composition, "Number Two," he writes: "It explores (not *explores* because what happens in the creative art happens as intangibly tangible means to a visibly invisible end) certain relationships between actress (words/meaning) and instrumentalists (music/sound), between precise notation and varying degrees of imprecise (and/or improvised) materials. The general shape of the piece will always be the same —controlled in the sense that a painting by Jackson Pollack is controlled—but many of the internal elements and sections (loose, accidental, floating) with result from decisions made by the conductor and individual performers, who are in effect co-creators."

(Continued on page 23)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

BERKSHIRE MUSIC CENTER ORCHESTRA

GUNTHER SCHULLER conducting

Thursday, August 19, at 8:00 P.M.

Theatre-Concert Hall, Tanglewood

Program

RUSSELL SMITH ('47) — Tetrameron

EASLEY BLACKWOOD ('48, '49, '50) — Concerto for Clarinet and Orchestra

I. Allegro
II. Molto lento (in memory of Paul Hindemith)
III. Vivace

SHERMAN FRIEDLAND, Clarinet

DONALD MARTINO ('64) — Composition for Orchestra

FIRST PERFORMANCE

Intermission

FREDRIC MYROW ('65) — Music for Orchestra

COMMISSIONED BY THE FROMM MUSIC FOUNDATION — FIRST PERFORMANCE

I—X

CARL RUGGLES — Of Men and Mountains, Symphonic Ensemble

I. Men, rhapsodic proclamation
II. Lilacs
III. Marching Mountains

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(Continued from page 20)

CARL RUGGLES

(Born in Marion, Massachusetts, in 1876)

As the Dean of composers in this Festival of "Contemporary" music Charles Ruggles far outstrips Aaron Copland, while Elliott Carter, who would be the next in order for the title, is thirty-two years his junior. Mr. Ruggles would certainly have a legitimate claim to the category of "contemporary," for his adventurous spirit entitles him to any such company as a free and forward-looking artist. As a composer he took a venturesome (some have said "ruthless") path in the twenties when "atonalism" was the usual word for the then new phenomenon of music divorced from an observable tonality. Aaron Copland tells us: "I used to see him in the twenties and remember him as a vivid and outspoken personality. Ruggles was a contemporary and a close friend of Charles Ives, who had a high regard for him." These two men were New Englanders who sought, each in his own way, his own domain of free tonal combination.

The score "Of Men and Mountains" derives its title from William Blake: "Great things are done when men and mountains meet." The work was composed in 1924, but it will be heard tonight in a 1951 revision.

When "Of Men and Mountains" was performed at the Philharmonic concerts in New York as long ago as 1936, Lawrence Gilman introduced him characteristically to the audience with this bit of biography (from Charles Seeger): "Carl Ruggles is said to have been 'a natural-born musician since the days when, as a *Wunderkind* in a velvet suit, he was put up to play his fiddle for President Grover Cleveland.' Later, having outgrown the velvet suit and (probably) joined the Republican Party, the young New Englander went to Harvard, where he studied music under Spalding. Mr. Ruggles now lives in Arlington, Vermont, where he divides his time between painting and music."

Ruggles' music is even by today's standards extraordinarily "dissonant." "Of Men and Mountains" makes constant use, both harmonically and melodically, of his favorite intervals: the major seventh, the minor ninth.

In this connection it is well to recall that Ruggles' friend Ives once stood up after a performance of this work shouting at a nearby listener who was objecting violently to Ruggles' music: "Don't be such a damn sissy. Why don't you use your ears like a man"—an admonition which is probably still valid even today.

RUSSELL SMITH

(Born in Tuscaloosa, Alabama, in 1927)

Russell Smith grew up in northern Virginia and completed his formal education at Columbia University. He was a pupil of Aaron Copland and Bernard Rogers. Among several awards was the John Hancock Fellowship in Composition at the Berkshire Music Center in 1947. Mr. Smith has felt the impact of such differing influences as "neoclassicism," serial methods and certain medieval schools; consequently his music is not easily classified as belonging to any style. The title, "Tetrameron," derived from the Greek meaning four days, suggests a work in four episodes, although in one movement. The piece has a four-part form in which two lively 3/8 sections are surrounded by a lyrical introductory section and its recapitulation.

HAROLD SHAPERO

(Born in Lynn, Massachusetts, in 1920)

Harold Shapero has studied with Ernst Krenek, Nicolas Slonimsky, Walter Piston, and with Paul Hindemith at the Berkshire Music Center. His music has been given many awards and has figured on the programs of the Boston Symphony Orchestra ("Symphony for Classical Orchestra"). He is currently a professor at Brandeis University.

The Sonata for Piano Four Hands was composed in 1941. Of this piece Mr. Shapero writes: "The first movement begins with a slow introduction which contains two themes which are developed in the faster sections that follow, with the introductory material returning before the close of the movement.

"The second movement consists of three main sections, slow, fast (moving to a climax), slow.

"The third movement is a rondo-like finale."

BERKSHIRE MUSIC CENTER
Performance Department • 1965

VIOLIN

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TODAY'S GREAT PIANO









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For the Benefit of the Orchestra's Pension Fund

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ARTHUR FIEDLER, *Conductor*

Guest Artist — DUKE ELLINGTON

PROGRAM

AMPARITO ROCA, SPANISH MARCH ***Texidor***

OVERTURE TO "POET AND PEASANT"** ***Suppé

"MATINÉES MUSICALES ***Britten***
March — Nocturne — Waltz — Pantomime — Moto Perpetuo (Solfeggi e Gorgheggi)

SELECTIONS BY DUKE ELLINGTON with the Orchestra:
Caravan — Mood Indigo — The Mooch — Love Scene — I Let A Song Go Out of My Heart — I'm Beginning to See the Light

INTERMISSION

VOICES OF SPRING, WALTZES** ***Strauss

SELECTIONS BY DUKE ELLINGTON with the Orchestra:
Do Nothin' 'til You Hear from Me — Sophisticated Lady — Timon of Athens March — Solitude — I Got It Bad and That Ain't Good — Satin Doll

SELECTION FROM "MARY POPPINS" ***Sherman & Sherman***
A Spoonful of Sugar — Jolly Holiday — Tuppence a Bag — Stay Awake — Supercalifragilisticexpialidocious — Chim Chim Cheree

GREAT RACE MARCH ***Mancini***

(The two portions of the program with Mr. Ellington and the Orchestra are being recorded by RCA Victor at this concert, for release during next winter.)

BALDWIN PIANO

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GALA EVENING

at Tanglewood

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ERICH LEINSDORF, *Music Director*

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Performances by each department of the Berkshire Music Center, followed by a Supper Concert of choral music on the lawn.

GALA 25th ANNIVERSARY CONCERT

In the Shed at 8:00 o'clock

PROGRAM

COPLAND **An Outdoor Overture**

Boston Symphony Orchestra

Conducted by ELEAZAR DE CARVALHO, '46

BIZET **Carmen (final act in concert form)**

Carmen: ROSALIND ELIAS, '51
Don Jose: GEORGE SHIRLEY, '60
Escamillo: WILLIAM LEDBETTER, '65
Mercedes: BONNIE GODFREY, '65
Frascita: JUDITH KELLER, '65

Boston Symphony Orchestra and Tanglewood Institute Chorus

Conducted by LEONARD BERNSTEIN, '40

DVORAK **Symphony in E minor, From the New World" (No. 9)**

The combined
Boston Symphony and Berkshire Music Center Orchestras

Conducted by ERICH LEINSDORF

Mr. Copland, the conductors and singers are all present or past members or faculty of the Berkshire Music Center

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Remaining Berkshire Festival concerts: Friday and Saturday evenings at 8:00
Sunday afternoons at 2:30 — July 30 - August 22

Erich Leinsdorf will conduct the remaining concerts except those conducted by Charles Munch as guest (July 30 and August 1), Jean Martinon (August 6 and 7), Eleazar de Carvalho (August 13), Leopold Stowkowski (August 15). The soloists will be Isaac Stern (July 31), Nicole Henriot-Schweitzer (August 1), Rudolf Serkin (August 8) and Van Cliburn (August 14).

Three acts of Wagner's "Lohengrin" will be performed at the three concerts of the final week, each act preceded by one of the three overtures to "Leonore" by Beethoven. The soloists in "Lohengrin" will include: Elsa—Amara; Lohengrin—Konya; Ortrud—Gorr; King Henry—Hines; Telramund—Dooley; The Herald—Marsh.

The Chorus pro Musica assisting



TANGLEWOOD, LENOX, MASSACHUSETTS

A GALA EVENING

in celebration of the 25th Anniversary (1940-1965)

OF THE

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF, *Director*

Wednesday, August 11, 1965

For the Benefit of The Berkshire Music Center

BALDWIN PIANO

RCA VICTOR RECORDS

A GALA EVENING AT TANGLEWOOD

By the Berkshire Music Center

PROGRAMS

4:00 WIND MUSIC BY MEMBERS OF THE PERFORMANCE DEPARTMENT — PORCH OF THE MAIN HOUSE

COPLAND — Fanfare for the Common Man (1942)

(For three trumpets, timpani, bass drum and tam tam)

BERNSTEIN — Fanfare for Bima

(For trumpet, horn, trombone and tuba)

GABRIELLI — Ricercar and Canzone

(For two trumpets and two trombones)

HINDEMITH — Morgenmusik (1932)

I. Massig bewegt
II. Lied
III. Bewegt

(For two trumpets and two trombones)

BOZZA — Sonatine (1951)

I. Allegro
II. Andante
III. Allegro vivo
IV. Largo
V. Allegro

(For two trumpets, horn, trombone and tuba)

STRAVINSKY — Octet (1923)

I. Sinfonia
II. Tema con variazione
III. Finale

(For flute, clarinet, two bassoons, two trumpets and two trombones)

5:00 CHAMBER MUSIC BY MEMBERS OF THE PERFORMANCE DEPARTMENT — THEATRE-CONCERT HALL

BOCCHERINI — Sonata for Violoncello and Piano in A major, No. 6

I. Adagio
II. Allegro

Klaus Heitz—*Violoncello* — Shuku Iwasaki—*Piano*

BRAHMS — Piano Trio in B major, Op. 8

I. Allegro
II. Scherzo
III. Adagio
IV. Allegro

Claudia Rantucci—*Violin* — Carol Procter—*Violoncello*
Barry Farber—*Piano*

SCHUBERT — Piano Quintet in A major, Op. 114 ("The Trout")

I. Allegro vivace
II. Andante
III. Scherzo: Presto
IV. Tema con variazioni
V. Finale: Allegro giusto

Paul Polivnick—*Violin* — Edward Culbreath—*Violoncello*
Susan Schoenfeld—*Viola* — Martin Sklar—*Contrabass*
Elizabeth Wright—*Piano*

5:00 TANGLEWOOD COMPOSERS FORUM — CHAMBER MUSIC HALL

RUSSELL PECK — Six-Pac

Sherry Gregory—*Violin* — Kyril Magg—*Flute*
Carol Procter—*Violoncello* — Christopher Wolfe—*Clarinet*
Martin Sklar—*Contrabass* — William Lane—*Horn*

PHILIP RHODES — Duo for Violin and Piano

Recitative - Cadenza

Virginia Halfmann—*Violin* — Joan Panetti—*Piano*

RICHARD GROSS — Uno—Four Movements for Viola

Allegro
Largo
Andante
Allegro molto

Don Ehrlich—*Viola*

6:15 SEMINAR IN CHORAL MUSIC

PORCH OF THE MAIN HOUSE

LUKAS FOSS — Behold! I build an house

Lorna Cooke de Varon, *conductor*

JOHANNES BRAHMS — Three Songs from Opus 104

David Wilson, *conductor*

THOMAS MORLEY — Fire, fire, my heart

William Osborne, *conductor*

JUAN PONCE — Ave, color vini clari

William Brooks, *conductor*

THOMAS VAUTOR — Sweet Suffolk Owl

David Pelton, *conductor*

ORLANDO GIBBONS — Street Cries of London

Ronald Pexton, *conductor*

HENRY PURCELL — Come, ye sons of art

Susan Galajda, *alto*
Marlene Harris, Katherine Stone—*mezzo-sopranos*
Louise Purcell—*soprano;* Frank Summerside—*baritone*
Maurice Casey, *conductor*

GEORGE FREDERICK HANDEL — Music, spread thy voice around

Suzanne de Long—*alto*
Barbara Lingelbach, *conductor*

FELIX MENDELSSOHN — Thanks be to God (from "Elijah")

Edward Low, *conductor*

SEMINAR CHORUS

SOPRANO	ALTO	TENOR	BASS
Agnes Bridges	Carol Belmain	William Brooks	Richard Brewer
Frances Dawson	Rebecca Berg	Robert Frisbie	Lloyd Burritt
Joyce Getchell	Suzanne de Long	David Gibson	Robert Chase
Elizabeth Goldsmith	Sherry Dobb	Roger Nierenberg	Emilio de Carvalho
Deborah Greene	Susan Galajda	David Pelton	William Osborne
Andrea Horner	Marlene Harris	Ronald Pexton	Paul Pensyl
Barbara Lingelbach	Rosemary Jacques	John Pleasant	David Ramadanoff
Pamela Nies	Elizabeth Kaldeck	Angel Rivera	Richard Rubin
Louise Purcell	Diane Loeb		William Sano
Angela Wetzler	Betty Oman		Arthur Shaffer
Idalea Wolfe	Barbara Reber		Frank Summerside
Marjorie Wright	Katherine Stone		David Wilson

GALA 25th ANNIVERSARY CONCERT

In the Shed at 8:00 o'clock

PROGRAM

COPLAND — **An Outdoor Overture**

Boston Symphony Orchestra

Conducted by ELEAZAR DE CARVALHO, '46

BIZET — **Carmen (final act in concert form)**

Carmen: ROSALIND ELIAS, '51
Don Jose: GEORGE SHIRLEY, '60
Escamillo: WILLIAM LEDBETTER, '65
Mercedes: BATYAH GODFREY, '65
Frascita: JUDITH KELLER, '65

Boston Symphony Orchestra
and Tanglewood Institute Chorus
(Prepared by Lorna Cooke de Varon)
Conducted by LEONARD BERNSTEIN, '40

Intermission

Mr. Leinsdorf will award prizes to the most outstanding of this summer's Music Center enrollment.

DVORAK — **Symphony "From the New World," in E minor, No. 9**

I. Adagio; Allegro molto
II. Largo
III. Scherzo: Molto vivace
IV. Allegro con fuoco

The combined
Boston Symphony and Berkshire Music Center Orchestras
Conducted by ERICH LEINSDORF

Mr. Copland, the conductors and singers are all present or past members or faculty of the Berkshire Music Center

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MRS. ERICH LEINSDORF
MRS. JOHN A. VOLPE

MRS. JOHN L. B. BROOKE
MRS. BRUCE CRANE
MME. ANNA DE LEUCHTENBERG
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MRS. WILLEM WILLEKE

BERKSHIRE MUSIC CENTER
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ERICA BROWN (Detroit, Michigan)
LORNA GLOVER (Toronto, Ontario)
PATRICIA GOTT (Erie, Pennsylvania)
SHERRY GREGORY (Cedar Rapids, Iowa) *Fromm Music Foundation Fellow*
VIRGINIA HALFMANN (East Northport, New York) .. *Fromm Music Foundation Fellow*
PRISCILLA HODGES (East Weymouth, Massachusetts)
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JANE LOGAN (Rochester, Minnesota)
GILDA MUHLBAUER (Forest Hills, New York) .. *Selly A. Eisemann Memorial Fellow*
PAUL POLIVNICK (Briarcliff Manor, New York) *Fromm Music Foundation Fellow*
CLAUDIA RANTUCCI (Buffalo, New York)
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YASUOKI TANAKA (Newton Highlands, Massachusetts) *Josef Gingold Fellow*
PAUL ZUKOFSKY (Buffalo, New York) *Jascha Heifetz Fellow*

VIOLA

MARK CLEGHORN (Glens Falls, New York) *Fromm Music Foundation Fellow*
DON EHRLICH (Roslyn Heights, New York) *Fromm Music Foundation Fellow*
JOHN FERRITTO (South Euclid, Ohio) *Fromm Music Foundation Fellow*
BETTY HAUCK (Winchester, Massachusetts)
LINDA MOSS (Midland, Michigan)
MARCIA ROEBER (Ann Arbor, Michigan) *Koussevitzky Music Foundation Fellow*
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EDWARD CULBREATH (New Haven, Connecticut) ... *Fromm Music Foundation Fellow*
STEPHEN GEBER (Rochester, New York) *William Schwann Fellow*
GEORGE HARPHAM (Washington, D.C.) *WGMS (Washington, D.C.) Fellow*
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CAROL PROCTER (Dedham, Massachusetts) *Fromm Music Foundation Fellow*

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JEFFREY LEVINE (Woodmere, New York) *Fromm Music Foundation Fellow*
BUELL NEIDLINGER (New York, New York) *Fromm Music Foundation Fellow*
RICHARD REHWALD (Los Angeles, California)
MARTIN SKLAR (Flushing, New York)

FLUTE

KYRIL MAGG (Bloomington, Indiana) *Ada Holding Miller Fellow*
SARAH RIZNER (Ann Arbor, Michigan)
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CHARLES WYATT (Philadelphia, Pennsylvania) *Fromm Music Foundation Fellow*

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RONALD WEDDLE (Independance, Missouri)

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SUSAN C. ANDERSON (Scappoose, Oregon) .. *Portland (Oregon) Junior Symphony Fellow*
SHERMAN FRIEDLAND (Brookline, Massachusetts) *Frmm Music Foundation Fellow*
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BARRY FARBER (New York, New York) *Fromm Music Foundation Fellow*
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CAROL RAND (Grand Forks, Minnesota) *Fromm Music Foundation Fellow*
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ELIZABETH WRIGHT (Shaker Heights, Ohio)

VOICE

BARBARA SMITH CONRAD (New York, New York) *High Fidelity Magazine Scholar*
HELENE FARRAS (Chester, Pennsylvania) *Fromm Music Foundation Fellow*
JUDITH KELLER (New York, New York) *Fromm Music Foundation Fellow*
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JOHN CANARINA (Jacksonville, Florida) *Antek Memorial Fellow*
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MELVIN STRAUSS (Leonia, New Jersey) *Koussevitzky Music Foundation Fellow*

COMPOSITION

JOHN BERGAMO (Buffalo, New York)
RICHARD GROSS (Philadelphia, Pennsylvania) *ASCAP Fellow*
DONALD HARRIS (Paris, France) *Samuel Wechsler Commission*
WILLIAM HIBBARD (Newton Centre, Massachusetts)
FREDRIC MYROW (West Hollywood, California) *ASCAP Fellow*
JOAN PANETTI (Baltimore, Maryland) *Margaret Lee Crofts Fellow*
RUSSELL PECK (Oak Park, Michigan) *Margaret Lee Crofts Fellow*
PHILLIP RHODES (Forest City, North Carolina) *Margaret Lee Crofts Fellow*
YEHUDA YANNAY (Tel-Aviv, Israel) *Koussevitzky Music Foundation Fellow*

THE 25th ANNIVERSARY 1940-1965

In 1940, The Trustees of the Boston Symphony Orchestra founded the Berkshire Music Center in fulfillment of the dream of Serge Koussevitzky. In announcing the 1941 Session, Dr. Koussevitzky said:

"As Music takes its increasing place in the life of America, there is a corresponding desire for a broader comprehension of the art. The Berkshire Music Center offers special opportunities to all for the practice and contemplation of music in its noblest aspects. It brings them into association with the leading artists and scholars of the day. Tanglewood is a place for those who wish to refresh mind and personality by the experience of the best in music and the related arts, and who long for a creative rest in summer.

"The Center is designed to meet the needs of advanced students who have already had the essential technical training and are studying to make music their career, and also of students with less specific qualifications and amateurs who wish to increase their acquaintance with music and its interpretation.

"Obviously, in six weeks we cannot hope to give fundamental courses and instruction on the same basis as they are introduced in conservatories, colleges and music schools. What we want to give our students is constructive advice and a practical method which will stimulate their gifts, round out their abilities gained during their years of study, and broaden their acquaintance with music.

"Our problem is to help artists with good training and knowledge to acquire a penetrating and vivid conception of the music they create and interpret; to stir their imagination to new heights and new depths, because imagination invokes in the creator and interpreter the right intuition and emotions to conceive the inner meaning of their art.

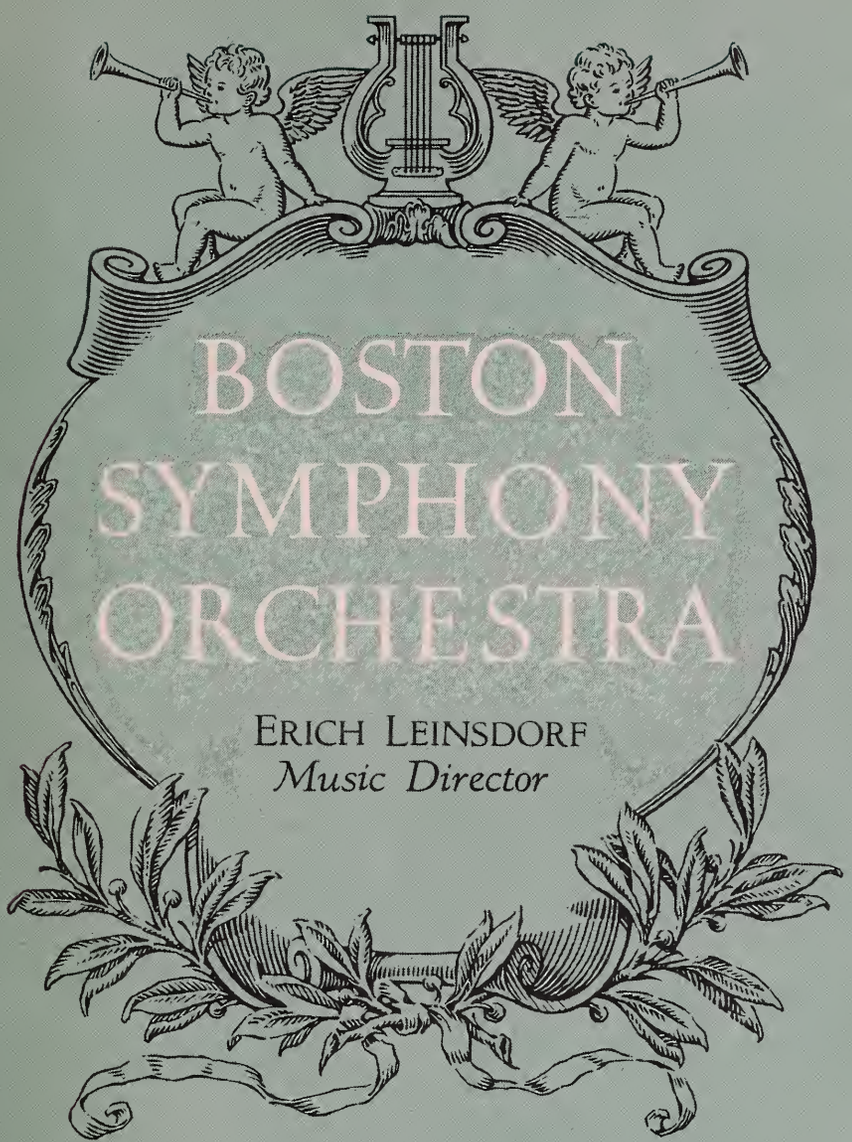
"We want to be modest in our promises. But by no means do we want to be modest in our aspirations. We are confident that our students will receive the very best of our ability and practical experience, as well as our spiritual guidance."

In the years since 1940, the Music Center, under the leadership of Serge Koussevitzky, Charles Munch and now Erich Leinsdorf, has given experience, guidance and valuable training to more than 5300 young musicians, including 600 from foreign countries. Its alumni are now members of hundreds of orchestras here and abroad (there are 30 alumni in the Boston Symphony Orchestra and 14 in the Philadelphia Orchestra), members of many opera companies (18 singers of the current Metropolian Opera roster), conductors of many orchestras (the New York Philharmonic, the Buffalo Philharmonic, the Los Angeles Philharmonic, the Ravinia Festival, the St. Louis Symphony, et al), heads of many schools (Eastman School of Music, Interlochen Academy of the Arts, et al), and performers and teachers in all parts of the world. Without the aid and support of the Friends of the Berkshire Music Center, the Boston Symphony Orchestra could never have supported the Center for these years.

In beginning the second quarter-century, the Trustees of the Boston Symphony Orchestra thank the Music Center's Friends. This year and every year, the Center will need support to continue the training of young musicians in the same breadth of musicianship and excellence of performance as they have been for so long now. Gifts to the Music Center, large or small, are gratefully welcomed.

HENRY B. CABOT, *President*
Trustees of the Boston Symphony Orchestra

TANGLEWOOD



FIRST WEEK

July 2, 3, 4, 1966

BERKSHIRE FESTIVAL







RCA VICTOR

The most trusted name in sound

The Boston Symphony under Leinsdorf

This recording of Prokofieff's Sixth Symphony is a perfect example of the insight and drama with which the Boston Symphony Orchestra, under Leinsdorf, has invested the many Prokofieff masterpieces already recorded by them. Another striking example of their contemporary understanding is their powerful performance of Mahler's Sixth Symphony, recorded for the first time in stereo, which takes its place among their cherished recordings of this master's First and Fifth Symphonies. Equally treasurable are their shimmering Firebird and glittering Le Coq d'Or. In Dynagroove sound.

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF, *Music Director*

RICHARD BURGIN, *Associate Conductor*

Berkshire Festival, Season 1966

TWENTY-NINTH SEASON

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

FIRST WEEK

Historical and descriptive notes by

JOHN N. BURK

Assisted by DONALD T. GAMMONS

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SOLOISTS

SHMUEL ASHKENASI

Shmuel Ashkenasi, born in Tel Aviv in 1941, began his musical studies at the Israel Musical Academy. He gave his first public performance at the age of twelve with the Orchestra of the Israeli radio. After winning a scholarship award from the American Israel Cultural Foundation he came to the United States, where he studied with Efrem Zimbalist at the Curtis Institute, graduating in 1963. Mr. Ashkenasi was a finalist in the Queen Elisabeth Competition in Brussels, and since receiving Second Prize in the Tchaikovsky Competition in Moscow in 1962, he has toured extensively in the Soviet Union, Israel, Europe and the United States.

JOSEPH SILVERSTEIN

Joseph Silverstein succeeded Richard Burgin as Concertmaster in 1962. He became a member of the Boston Symphony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit, he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Mr. Silverstein has won signal honors here and abroad. In the autumn of 1961 he was awarded the prize in the Walter W. Naumburg Foundation Competition.

JULES ESKIN

Jules Eskin joined this Orchestra as principal cellist in the fall of 1964. Mr. Eskin became the principal cellist of the Cleveland Orchestra in 1961. He was born in Philadelphia and has also been a former student at the Curtis Institute where he studied with Leonard Rose. Before going to Cleveland Mr. Eskin played with the Dallas Symphony, and was first cellist with the New York City



Saturday Evening, July 2, at 8:00

ERICH LEINSDORF, *Conductor*

WAGNER — Overture to "Tannhäuser"

STRAVINSKY — Suite from the Ballet "Petrouchka"

The Shrove-Tide Fair—The Mountebank's Booth—Russian Dance—Petrouchka's Room—Dance of the Ballerina (Waltz)—Grand Carnival—Nurses' Dance—The Dance of the Coachmen and Grooms—The Masqueraders

Piano Solo: RICHARD WOITACH

Intermission

BRAHMS — Violin Concerto in D major, *Op.* 77

I. Allegro non troppo
II. Adagio
III. Allegro giocoso, ma non troppo vivace

Soloist: SHMUEL ASHKENASI

BALDWIN PIANO

RCA VICTOR RECORDS

Center Opera and Ballet Orchestra. He made a recital tour of Europe in 1961 and has given recitals in Town Hall, New York. He has also played annually in the Casals Festival Orchestra in Puerto Rico.

ANNE ELGAR

Anne Elgar is currently a leading soprano with the New York City Center Opera Company. During the past three seasons she has sung leading roles in *Der Fledermaus, La Bohème, Carmen, The Merry Widow, Lizzie Borden, Natalia Petrovna* and *Carmina Burana.*

ABBEY SIMON

Abbey Simon was born in New York City and began his musical studies at the age of eight at the Curtis Institute. He made his New York debut in Town Hall in 1940 and, after service in the U. S. Army during World War II, has been on continuous concert tours since the end of the war. Among his important honors are the Walter W. Naumburg Award, the National Orchestral Award, and the Elizabeth Sprague Coolidge Medal. His concert appearances have taken him to all parts of the United States, Canada, Europe, Mexico, Central and South America, Australia, Israel, India, Hong Kong and New Zealand. He has also made numerous television and radio appearances in the United States, Australia and Europe. Since 1950 Mr. Simon has made his residence in Geneva with his wife and teen-age son.

The taking of photographs in the Shed is not allowed during musical performances.

Members of the audience who must leave before the end of the concert are earnestly requested to do so between numbers, not during the performance.



Program Notes

Saturday Evening, July 2

OVERTURE TO "TANNHÄUSER" (DRESDEN VERSION)

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner has given his own explanation of the music of the *Tannhäuser* Overture. Here it is, in a somewhat condensed translation by William Aston Ellis (*Wagner's Prose Works*):

At the beginning the orchestra chants the song of the pilgrims, which, as it approaches, swells into a mighty hymn, but at length recedes. It is twilight; the last strain of the pilgrim's song is heard. As night comes on, magic sights and sounds appear. A rosy mist arises, wafting to our ears voluptuous cries of joy; we become aware of the wild turmoil of a wanton dance.

These are the seductive spells of the "Venusberg," which at the hour of night reveal themselves to those inflamed with sensual desire. Tannhäuser, the Minnesinger, trolls forth his jubiliant love song to Venus. An enraptur-

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these Great Concert Pianists

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ing fragrance steals away his senses. Endowed now with supernatural vision, he perceives in the dim light her unspeakably lovely being; he hears her voice which, with bewitching sweetness, murmurs a promise of unutterable delights. Then the wonder of the Venusberg is revealed to him in its fullest brightness.

Day begins to dawn, and now the chant of the returning pilgrims is heard from afar. As this chant draws closer and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile sounded like the aerial cries of souls condemned—now rises, too, in ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrim's chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from the curse of impiousness, this cry amid the hymn of God. . . .

The *Tannhäuser* Overture in this, its most familiar form, is a brilliant set-piece of conventional tripartite construction, A-B-A, the opening and concluding section utilizing the music of the Pilgrim's Chorus heard in the third act of the opera, the middle section being derived from the music of the Venusberg scene.

Marlboro Music Festival

RUDOLF SERKIN • Artistic Director • MARLBORO, VERMONT

Festival Orchestra • Chamber Music

ON WEEKENDS: JULY 1 - AUGUST 14

SATURDAYS AT 8:30 PM - SUNDAYS AT 3:00 PM

FRIDAYS, JULY 1 AND AUGUST 12 AT 8:30 PM

OPENING WEEKEND — JULY 1, 2, 3

PABLO CASALS

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Marlboro, Vt. or phone: 802-254-8163

Steinway Piano Columbia Records

SUITE FROM "PETROUCHKA"

By IGOR STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

The ballet *"Petrouchka: Scènes burlesque en 4 Tableaux,"* scenario by Igor Stravinsky and Alexander Benois, was first produced at the Châlet, in Paris, June 13, 1911, by the Ballet Russe of Serge de Diaghilev.

Stravinsky in 1911, still a recent "find" of Diaghilev, having brought upon himself the world's attention by the production in the previous spring of his *"L'Oiseau de Feu,"* soon became absorbed in thoughts of a primitive ballet in which a young girl would dance herself to death as a sacrificial pagan rite. Diaghilev was delighted with the idea, and visited the young composer at Clarens on Lake Geneva to see how *"Le Sacre du Printemps"* was progressing. Instead, he found Stravinsky deep in a new idea, a *Konzertstück* for Piano and Orchestra, in which the solo part would suggest "a puppet suddenly endowed with life, exasperating the patience of the orchestra with diabolical cascades of arpeggios." The orchestra would retaliate with "menacing trumpet blasts. The outcome is a terrific noise which reaches its climax and ends in the sorrowful and querulous collapse of the poor puppet."

In these words, Stravinsky describes in his autobiography the inception of what was to be his second ballet, pushing all thoughts of *"Le Sacre du*



Saratoga Performing Arts Center

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Printemps" for the time being into the background. "Having finished this bizarre piece, I struggled for hours while walking beside Lake Geneva to find a title which would express in a word the character of my music and, consequently, the personality of this creature." These were the musical plans which Diaghilev found Stravinsky working upon. "He was much astonished when, instead of sketches of the *'Sacre,'* I played him the piece I had just composed and which later became the second scene of *'Petrouchka.'* He was so much pleased with it that he would not leave it alone and began persuading me to develop the theme of the puppet's sufferings and make it into a whole ballet. While he remained in Switzerland we worked out together the general lines of the subject and the plot in accordance with ideas which I suggested. We settled the scene of action: the fair, with its crowd, its booths, the little traditional theatre, the character of the magician, with all his tricks; and the coming to life of the dolls—Petrouchka, his rival, and the dancer—and their love tragedy, which ends with Petrouchka's death."

Mr. Edwin Evans gives the following description of the ballet:

"The action takes place at St. Petersburg in the Admiralty Square during Carnival week, about 1830. Amid the popular merry-making an old Showman of Oriental mien presents before the public of the fair three animated puppets: Petrouchka, the Ballerina, and the Moor, who perform a lively dance. The Showman's magic has imbued them with human feelings and emotions. Of



the three, Petrouchka is the most nearly human, and therefore the most sensitive. He is conscious of his grotesque exterior, and bitterly resentful of the showman's cruelty. He is romantically enamoured of the Ballerina, but she is only repelled by his uncouth appearance. Compared with Petrouchka the Moor is brutal and stupid, but he is sumptuously attired and therefore more attractive to the Ballerina, who captivates him. Petrouchka intrudes upon their love scene, but is ignominiously thrown out. Meanwhile, the fun of the fair, which has suffered no interruption, has reached its height. A roistering merchant, accompanied by two gypsy girls, throws bank-notes to the crowd. There are dances of Coachmen and of Nursemaids. A performing bear traverses the scene with his trainer in attendance. Suddenly there is a commotion in the Showman's booth, from which Petrouchka emerges, fleeing for his life with the Moor in pursuit. He is overtaken and struck down, and he dies in the snow among the merry-makers who, mystified, call upon the police to fetch the Showman. He comes and easily convinces everyone that Petrouchka is but a puppet, a thing of wood and saw-dust. The crowd disperses, but the Showman is terrified to see, above his booth, the ghost of Petrouchka, threatening him and jeering at his dupes.

"It will be observed that the Russian Petrouchka, for all his grotesque trappings, remains, like Pierrot, an essentially tragic figure—the more tragic that he is fated to endure his troubles without the solace of sympathy. The discomfiture of Petrouchka in his courting of the Ballerina does not differ essentially from that of the gentle, romantic-minded Pierrot at the hands of the realistic, worldly minded Columbine, who prefers the cynical Harlequin. In fact Petrouchka adds yet another chapter to the *Commedia dell' Arte,* that fertile and glorious tradition which the majority of Englishmen know only through its dregs, the seaside Pierrot, and the harlequinade that until recently followed the Christmas pantomime, though in recent years the pathos of Pierrot has been recaptured elsewhere by Charlie Chaplin."

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CONCERTO IN D MAJOR FOR VIOLIN, *Op.* 77

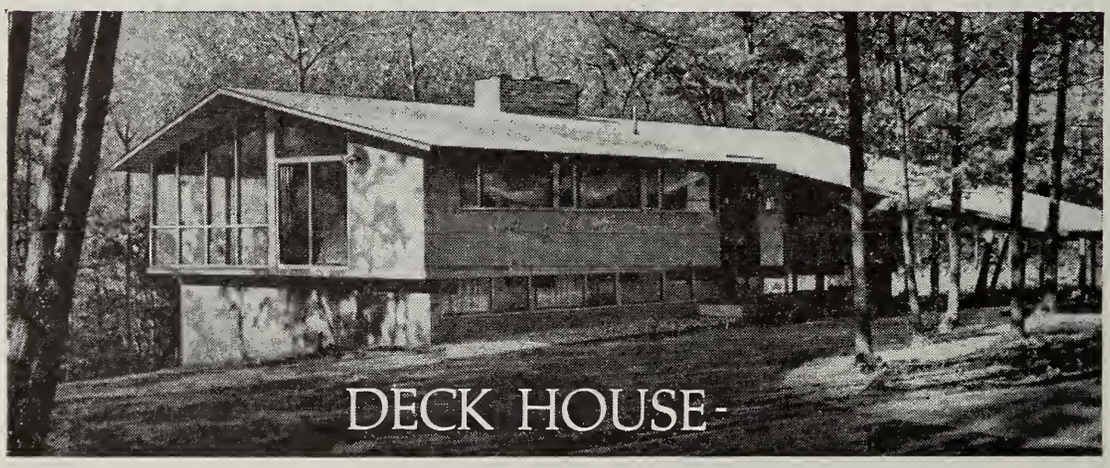
By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Composed in the year 1878, Brahms' Violin Concerto had its first performance by the Gewandhaus Orchestra in Leipzig on January 1, 1879, Joachim playing the solo and Brahms conducting.

Like Beethoven, Brahms tried his hand but once upon a violin concerto—like Beethoven, too, he was not content to toss off a facile display piece in the style of his day. The result was pregnant with symphonic interest, containing much of Brahms' best. Joachim, for whom the Concerto was written, might protest and threaten, as violinists or pianists have before and since against obdurate composers. Brahms consulted his friend readily and at length, but mainly for such work-a-day practicalities as fingering and bowing.* For years the Concerto was avoided as unreasonably difficult by the rank of violinists seeking a convenient "vehicle" in which to promenade their talents. The work has triumphantly emerged and taken its secure place in the repertory of concertos for its high musical values—and as such become the ultimate test of breadth and artistic stamina in the violinist who dares choose it.

* Karl Geiringer reproduces in his Life of Brahms a solo passage from the Concerto as originally written, Joachim's suggested emendation of it in the interest of effectiveness, and Brahms' ultimate alteration, accepting in general Joachim's configuration, but treating it in his own way.



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It was inevitable that Hans von Bülow, who called the piano concertos "symphonies with piano obbligato," should have coined a corresponding epigram for this one. Max Bruch, said Bülow, wrote concertos for the violin, and Brahms a concerto *against* the violin. We hasten to add Huberman's improvement on Bülow in his dissertation about the concerto form: "Brahms' Concerto is neither *against* the violin, nor *for* the violin, *with* orchestra; but it is a Concerto for violin *against* orchestra—and the violin wins." The word, "concerto," said the etymologists, derives from the Latin *"certare,"* to strive or wrestle.

"Your delightful summer holiday," wrote Elisabet von Herzogenberg to Brahms, "your bloved Pörtschach, with its lake from whose waves there rise D major Symphonies and Violin Concertos, beautiful as any foam-born goddess!"

In other words, this idyllic spot on the Wörther See in Carinthia, Brahms' chosen retreat for three summers from 1877, gave birth to two works in the sunny key of D major—the Second Symphony and the Violin Concerto*—which were linked in character by his friends at the time, and have been by his commentators ever since.

Dr. Dieters found in the two a similarity of mood; Miss May goes so far as to say that "the sentiment is maintained at a loftier height in the Concerto,

* Brahms completed his Second Symphony in the autumn of 1877; the Concerto just a year later.

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although the earlier composition, the symphony, has a limpid grace which has an immediate fascination for a general audience." Walter Niemann associates the two as "among Brahms' great idyllic instrumental pieces with a serious tinge." He thus compares the two first movements: "The virile struggle of this so-called 'harsh' composer against his tender North German emotional nature, his conflict with self, follows almost the same course as in the first movement of the Second Symphony. Thus the entry of the solo violin, after the rush of the great, broad *tutti* of the orchestra which precedes it, produces a truly regal effect, as it improvises freely on the principal theme, and works it up from the idyllic to the heroic mood."

Individuals may differ about the justness of comparing the two works quite so closely. Some may admit nothing more in common between the two than a thematic simplicity, largely based on the tonic chord, and a bounteous melodic fertility; in general—the familiar and infinitely cherished "poetic" Brahms.

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BRAHMS — Concerto in A minor for Violin and Violoncello, *Op.* 102

I. Allegro
II. Andante
III. Vivace non troppo

Soloists: JOSEPH SILVERSTEIN, JULES ESKIN

Intermission

MAHLER — †Symphony No. 4, in G major (with Soprano Voice)

I. Bedächtig (Deliberately)
II. In gemächlicher Bewegung (With leisurely motion)
III. Ruhevoll (Peacefully)
IV. Sehr behaglich (Very easily)

Soloist: ANNE ELGAR

† First performance at the Festival concerts

Sunday Afternoon, July 3

CONCERTO IN A MINOR FOR VIOLIN AND VIOLONCELLO, *Op.* 102

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

Brahms composed this Concerto in the summer of 1887 at Thun in Switzerland. It had a rehearsal performance at the Kurhaus in Baden-Baden, when the composer conducted and the solo parts were played by Joachim and Hausmann. The first public performance was at Cologne, October 18, 1887, with the same soloists, Brahms again presiding. Theodore Thomas gave the first performance in America in New York, January 5, 1889, when the violinist was Max Bendix, the cellist Victor Herbert. The Boston Symphony Orchestra gave the first Boston performance on November 18, 1893, with Franz Kneisel and Alwin Schroeder as soloists.

Brahms' "double" Concerto was his last orchestral work. It followed the Fourth Symphony by two years, the Second Piano Concerto by at least five. Perhaps this was the closest approach he could manage to undertake to that medium which seems to have been carefully avoided by most of the "great" composers—the concerto for violoncello. It is plain that he composed this work with Joseph Joachim in mind, and it may be guessed that he would not

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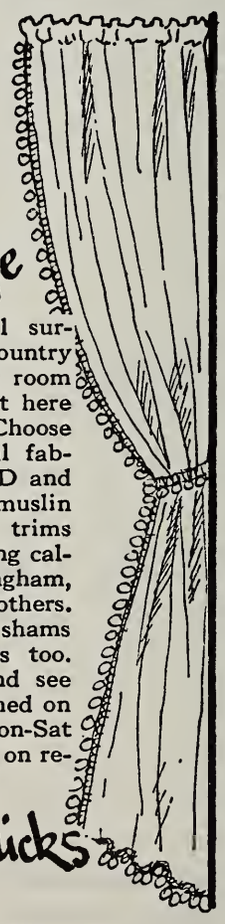
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have been disposed at this mellow period of his artistic life to write a second violin concerto for a virtuoso, involving as it would a larger amount of display passagework than would have been to his taste at the time.

Joachim had been separated from his wife, and when he had sued for divorce Brahms had been in sympathy with Frau Joachim. A letter from him to her to the effect that he could not believe the charges against her had been read in court and had influenced the decision against Joachim. When, at length, the two old friends were ready to make their peace, Brahms sent him a score of this Concerto with the unadorned inscription: "To Him for Whom It Was Written."

Brahms admitted, in a letter to Clara Schumann, that he was not so much at ease writing for the violin and cello as for his own instrument, the piano. "Indeed, it is not at all the same thing to write for instruments whose nature and timbre one has in one's head as it were only from time to time, and which one hears only with one's intelligence, as it is to write for an instrument which one knows through and through as I do the piano. In this case I know thoroughly what I am writing and why I write in this way or that." Addicted to understatement, he was to prove in the music itself that he knew a thing or two about the handling of string instruments, and how to match their double discourse with symphonic development to a good end. Brahms was writing as one pianist to another. Missing, for the time being, the instrument obedient to his fingers, he was by no means ill at ease in writing for the instruments that were not.



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SYMPHONY No. 4 IN G MAJOR

By GUSTAV MAHLER

Born in Kalischt, in Bohemia, July 7, 1860; died in Vienna, May 8, 1911

It is hard, looking back, to understand why hearers insisted upon explanations of this simple-hearted, straightforward, lyrical music, and why they did not simply accept the text as self-evident and self-sufficient. It is equally hard to account for the furious controversy the Symphony aroused or such attacks as the one by the correspondent of the *Musical Courier* at the time, who righteously spared his readers "a detailed description of that musical monstrosity" and dismissed it in this fashion: "There is nothing in the design, content, or execution of the work to impress the musician, except its grotesquery. The only part of the Symphony which is bearable is the soprano solo at the end, and that is not symphony."

The Fourth Symphony is content with an essentially simple style, through which dance-like or songful measures have free play, prompted by the naïve fantasy of folk poetry. Jean Paul Richter had furnished images for the First Symphony. Mahler later discovered *Des Knaben Wunderhorn,* and his fancy lingered over this collection of old German songs compiled almost a century before by Ludwig von Arnim and Clemens Brentano.

The Fourth Symphony is long, lasting a little short of an hour, but it is the shortest that Mahler wrote. It is the lightest in instrumentation: only four horns are used, the solidity of trombones and tuba dispensed with.

The first movement, *Heiter, Bedächtig* (Gay, Deliberate), is also marked *Recht gemächlich* (Leisurely). It is based on two ingratiating melodies, the first immediately stated by the first violins. Another lilting theme in the

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lower strings is heard, and a characteristic horn figure before the second theme, as simple and diatonic as the first, is played by the cellos. Other themes or fragments of themes are introduced, but their rôle is subservient or episodic. There are ingenious combinations and structures along the way. The mood becomes boisterous for a while, but the two main themes dominate and the sense of naïve simplicity is never lost.

The second movement is marked *In gemächlicher Bewegung* (With leisurely motion). It opens with a delightful horn motive, but almost immediately the solo violin breaks in. The instrument is tuned one tone higher, which gives it a shrill and angular effect. The concert master is directed to play *"wie ein Fidel,"* giving the antique, uncouth effect of an old-time village fiddler. Paul Stefan considers that "Only one being can play thus: Death. He is very good-natured and lets the others go on dancing, but they must not forget who is making the music. When he lets his bow fall, the other players try to overtake him; they are in major, but even that sounds creepy enough, as in the sermon to the fishes [in the last movement]. Then the piece becomes somewhat livelier (Trio), but the ghostly theme returns and remains." But the movement is not really sinister, and the surrounding material is quite otherwise, notably a tripping theme with trills first heard from the clarinets.

The third movement, *Ruhevoll* (Peacefully), Poco adagio, is Mahler's only full use of the variation form in his symphonies. The theme, broad and simple, is disclosed by the low strings. Several counter-themes are woven in as the score takes its contrapuntal course. The oboe gives forth one of these, *"klagend,"* and the clarinets another in a faster tempo. The former tempo



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returns, and the movement ends, in a long-drawn pianissimo with arpeggios, harp glissandi, horn calls, and sustained widespread chords.

The fourth movement, *Sehr behaglich* (Comfortably) utilizes verses from an old Bavarian folk song, *"Der Himmel hängt voll Geigen"* ("In Heaven hang many fiddles"), from *"Des Knaben Wunderhorn."* The movement takes strophic shape, the orchestral portion being light and piquant but free and independent, in no sense a mere accompaniment. Interludes after each verse are reminiscent of a jingling theme in the opening movement. There are fleeting touches of realism, as when the oboe suggests the bleating lamb; the basses, the bellowing ox. St. Peter brings in sudden measures of quiet dignity, with an appropriate archaic flavor of open fifths. The text sets forth the simple peasant's idea of Heaven—a place not solemn and awesome, but homely and friendly, where a holiday spirit prevails, where delectable things to eat rise before one at a wish, where game runs conveniently in the streets, and even the saints are sociable souls contributing to the general good time. One is reminded that Marc Connolly's *Green Pastures* was not the first reflection of a faith which is strong because confiding and unquestioning, which is born of wonderment, is the source of folklore, and gives birth to true poetry. Mahler wrote over the voice part in his score: "With childlike, bright expression, always without parody!" It was the composer's rarest quality that he could enter quite simply into the spirit of wonderment.



The text is as follows, together with a literal translation:

Wir geniessen die himmlischen Freuden,
Drum tun wir das Irdische meiden.
Kein weltlich Getümmel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'.

So delightful are the joys of Heaven,
We have no need of earthly ones.
No worldly turmoil
Is heard in Heaven!
There all live in sweetest peace.

Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben,
Wir tanzen und springen,
Wir hüpfen und singen.

We live an angel's life,
But we are merry too,
Dancing and leaping
Skipping and singing.

Sanct Peter im Himmel sieht zu!
Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!
Wir führen ein unschuldig's
Unschuldig's geduldig's
Ein Liebliches Lämmlein zu Tod!

Saint Peter in Heaven looks on!
John gives up his little lamb,
Which goes to the butcher Herod!
We lead an innocent,
Innocent and patient creature—
A dear little lamb to its death!

Sanct Lukas den Ochsen tät schlachten,
Ohn' einig's Bedenken und Achten,
Der Wein kost kein Heller,
Im himmlischen Keller,
Die Englein, die backen das Brot.

St. Luke slaughters the oxen
Without a moment's thought or care.
Wine in the cellar of Heaven costs not a penny.
The angels are baking bread.

Gut Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!

Sweet herbs of every kind
Are growing in Heaven's garden,
Asparagus, green peas; whatever we wish
Platters heaped high and ready!

Gut Apfel, gut Birn, und gut Trauben,
Die Gärtner die alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen
Sie laufen herbei.

Good apples, good pears, and good grapes,
The gardeners offer them all.
Do you prefer roebuck or rabbit?
They are running in the streets.

Sollt ein Festtag etwa kommen
Alle Fische gleich mit Freuden ange schwommen!
Dort läuft schon Sanct Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sanct Martha die Köchen muss sein!

Should a fast day come along,
Every kind of fish swims gayly by!
And there goes St. Peter with nets and bait
Running to the heavenly pond.
St. Martha shall be our cook.

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elf tausend Jungfrauen
Zu tanzen sich trauen!
Sanct Ursula selbst dazu lacht—
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Das alles für Freuden erwacht.

No music on earth is to be compared with ours;
Eleven thousand maidens are busily dancing,
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Are excellent court musicians;
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ERICH LEINSDORF, *Conductor*

PROKOFIEV — *"Classical" Symphony, *Op.* 25

I. Allegro
II. Larghetto
III. Gavotte
IV. Finale

SESSIONS — †Psalm 140 for Soprano and Orchestra

Soloist: ANNE ELGAR

STRAUSS — *Till Eulenspiegel's Merry Pranks, After the Old-fashioned, Roguish Manner—in Rondo Form, *Op.* 28

Intermission

BRAHMS — Piano Concerto No. 2, in B-flat major, *Op.* 83

I. Allegro non troppo
II. Allegro appassionato
III. Andante
IV. Allegretto grazioso

Soloist: ABBEY SIMON

Mr. SIMON plays the Baldwin Piano

† First performance at the Festival concerts

Monday Afternoon, July 4

"CLASSICAL" SYMPHONY, *Op.* 25

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 5, 1953

The first performance of the *"Symphonie Classique"* was in Petrograd, April 21, 1918, the composer conducting. Prokofiev arrived in New York in September, and in December the Russian Symphony Orchestra in New York played this Symphony for the first time in America. It was introduced at the Boston Symphony concerts January 26, 1927 by Serge Koussevitzky. The work is dedicated to Boris Assafieff, a writer on musical subjects whose pen name is "Igor Gleboff."

Written in 1916–17, considerably before "neo-classicism" set in, this Symphony in miniature surely cannot be looked upon as a pledge to past ways. It might rather be considered a momentary dalliance with the eighteenth-century formula. It would probably be as mistaken to look for reverence in the *"Symphonie Classique"* as to look for irreverence in it. Let us say that the composer had a single and passing impulse to weave his own bright threads into an old pattern.

Prokofiev gives himself precisely the orchestra of Mozart or Haydn; he

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is punctilious in his formal procedure. He is also concise—so much so that the four movements occupy no more than eleven minutes—about half the usual duration of the symphonies which he took as model.

D major is the prevailing key. The first movement, with clipped phrases, *staccato* and to the point, sets forth its themes, its development, its recapitulation and coda, all complete. The *Larghetto* is in simple rondo form, beginning and ending with a charming pizzicato in the strings, *pianissimo,* a mere accompanying figure which nevertheless lingers in the memory. The theme and its development has a suggestion of eighteenth-century ornamentation, but is in less serious vein. Prokofiev departs from the letter rather than the spirit of his models in choosing a gavotte instead of the rigidly customary minuet. The Finale gives, naturally, a far greater freedom to his fancy, although he sets himself a first theme upon the common chord which his forebears might have found quite in order and to their own purposes. The working out, recapitulation, and coda are virtuously observed. The episodic byplay turns up a sauce of "modern" wit which the periwigged masters could scarcely have approved.

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PSALM 140 FOR SOPRANO AND ORCHESTRA

By ROGER SESSIONS

Born in Brooklyn, New York, December 28, 1896

Mr. Sessions has kindly supplied the following information concerning the composition of his work.

My Psalm 140 was composed in 1963, in fulfillment of a commission by the Princeton Theological Seminary, for the occasion of the Sesquicentennial Anniversary of that school. The commission was for a vocal work with organ accompaniment, on a text of religious pertinence, to be chosen by myself.

I decided on a work for solo soprano, first of all, because of the splendid artist Janice Harsanyi, who had performed other large works of mine, including my *Idyll of Theocritus,* under my own direction, and the important role of the Fishwife in my opera *The Trial of Lucullus.* Mrs. Harsanyi, as Lecturer in church music at the seminary, was in charge of the musical program of the celebration, and at my request put her talents at my disposal for the occasion. The Psalm is in fact dedicated to her.

Also I had in mind from the beginning a certain kind of biblical text, which, as conceived musically by me, would require the full resources of a dramatic solo voice. I chose the text of this Psalm after much searching in the Bible for exactly what I wanted. The text is that of the King James version. The last pages were composed on June 3, 1963, the day of the death of Pope John XXIII, and the work will always be associated in my mind with that event, so sad and so moving for the whole Western world.

The Psalm was therefore originally written for a soprano and organ; but a year later, partly at the suggestion of Mr. Leinsdorf, I scored the accompaniment for large orchestra. This is of course the version performed on the present occasion; and it is this version that I consider definitive. There is very little difference in the actual notes of the two versions, but the orchestra yields more flexibility of nuance, more transparency, and more sharpness of outline. The version with organ accompaniment was published in 1964 by Edward B. Marks Corporation—the publishers of nearly all of my other music.



Psalm 140

Deliver me, O Lord, from the evil man: preserve me from the violent man;

Which imagine mischiefs in their heart;
continually are they gathered together for war.

They have sharpened their tongues like a serpent;
adder's poison is under their lips. Selah.

Keep me, O Lord, from the hands of the wicked; preserve me from the violent man;
who have purposed to overthrow my goings.

The proud have hid a snare for me, and cords; they have spread a net by the wayside;
they have set gins for me. Selah.

I said unto the Lord, Thou are my God: hear the voice of my supplications, O Lord.

O God the Lord, the strength of my salvation,
thou hast covered my head in the day of battle.

Grant not, O Lord, the desires of the wicked: further not his wicked device;
let they exalt themselves. Selah.

As for the head of those that compass me about,
let the mischief of their own lips cover them.

Let burning coals fall upon them: let them be cast into the fire;
into deep pits, that they rise not up again.

Let not an evil speaker be established in the earth:
evil shall hunt the violent man to overthrow him.

I know that the Lord will maintain the cause of the afflicted,
and the right of the poor.

Surely the righteous shall give thanks unto thy name:
the upright shall dwell in thy presence.

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"TILL EULENSPIEGEL'S MERRY PRANKS, AFTER THE OLD-FASHIONED ROGUISH MANNER—IN RONDO FORM,"

FOR FULL ORCHESTRA, *Op.* 28

By RICHARD STRAUSS

Born in Munich, June 11, 1864; died in Garmisch, September 8, 1949

At first, Strauss was inclined to let the title: *"Till Eulenspiegels lustige Streiche, nach alter Schelmenweise—in Rondoform"* stand as sufficient explanation of his intentions. Franz Wüllner, about to perform the work in Cologne, coaxed from him a letter which revealed a little more:

"It is impossible for me to furnish a program to *'Eulenspiegel';* were I to put into words the thoughts which its several incidents suggested to me, they would seldom suffice, and might even give rise to offence. Let me leave it, therefore, to my hearers to crack the hard nut which the Rogue has prepared for them. By way of helping them to a better understanding, it seems sufficient to point out the two *'Eulenspiegel'* motives, which, in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when after he has been condemned to death Till is strung up to the gibbet. For the rest, let them guess at the musical joke which a Rogue has offered them." Strauss finally noted three themes: the opening of the introduction, the horn motive of Till, and the portentous descending interval of the rogue's condemnation.

But Strauss was persuaded by Wilhelm Mauke, the most elaborate and exhaustive of Straussian analysts, to jot the following indications in pencil in his score:

"Once upon a time there was a *Volksnarr;* Named *Till Eulenspiegel;* That was an awful hobgoblin; Off for New Pranks; Just wait, you hypocrites! Hop! On horseback into the midst of the market-women; With seven-league boots he lights out; Hidden in a Mouse-hole; Disguised as a Pastor, he drips with unction and morals; Yet out of his big toe peeps the Rogue; But before he gets through he nevertheless has qualms because of his having mocked religion; Till as cavalier pays court to pretty girls; She has really made an impression on him; He courts her; A kind refusal is still a refusal; Till departs furious; He swears vengeance on all mankind; Philistine Motive; After he has propounded to the Philistines a few amazing theses he leaves them in astonishment to their fate; Great grimaces from afar; Till's street tune; The court of Justice; He still whistles to himself indifferently; Up the ladder! There he swings; he gasps for air, a last convulsion; the mortal part of Till is no more."

• •

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The comments of outraged critics when *Till Eulenspiegel* first appeared in 1895 have been quoted in these program books. The reaction of Claude Debussy to the music should be understood differently, for he was too intelligent an artist to dismiss offhand an æsthetic contrary to his own. He wrote of Strauss in *Monsieur Croche:* "I repeat to you that there is no way of resisting the all-conquering domination of this man!" And of *Till Eulenspiegel* in particular:

"This piece is like an hour of new music at the madhouse—clarinets describe distracted trajectories, trumpets are always muted, horns foresee a latent sneeze and hurry to say politely, 'God bless you!' a big drum makes the boum-boum that italicizes the clown's kick and gesture. You burst with laughter or howl in agony, and you are surprised to find things in their usual place, for if the double-basses blew through their bows, if the trombones rubbed their tubes with an imaginary bow, and if Mr. Nikisch were found seated on the knees of an *ouvreuse,* all this would not surprise you. But in spite of this the piece is full of genius in certain ways, especially in the prodigious surety of the instrumentation, and the mad spirit that sweeps one along from beginning to end."

Behind the impudent and leering Till, some discerned the brazen face of the composer, recklessly and madly bent upon the destruction of every musical principle. It took the passing of a generation to reveal Strauss as no revolutionist after all, but a deep respecter of the musical tenets in which he had been throughly schooled from childhood; a routined conductor who knew his orchestra with a special sense, a lover of tradition, impatient only at the complacent stagnation into which it had fallen.

The first critics of "Till" could hardly miss the more obvious points of its style of pure folk melody. They might have seen that it was an extended rondo as its name implied—a marvelous application of structure to the matter in hand. They might also have realized that Strauss was no Till upsetting the applecart, but a meek follower of the form which Berlioz and Liszt left him, and which he found the most suitable vehicle for his overflowing exuberance, his greatly enriched instrumental and harmonic color, his enormously clever complex of counterpoint.

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CONCERTO No. 2 IN B-FLAT MAJOR FOR PIANOFORTE AND ORCHESTRA, *Op.* 83

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

"It is always a delight to me," wrote Dr. Billroth, "when Brahms, after paying me a visit, during which we have talked of indifferent things, takes a roll of manuscript out of his overcoat pocket and says casually: 'Look at that and write me what you think of it.' "

An incident of this sort happened in the late summer of 1881, at Pressbaum, near Vienna, where the composer had chosen summer quarters, and where he gave his friends a glimpse of his latest score, completed that season. The manuscript which Brahms sent Billroth on July 11, with the words "a few little pianoforte pieces," cautioning him, by the way, to keep them to himself and to return them as soon as possible, was nothing less than the Second Pianoforte Concerto in B-flat major. He had written to Elisabet von Herzogenberg four days earlier—"I don't mind telling you that I have written a tiny, tiny pianoforte concerto with a tiny, tiny wisp of a scherzo. It is in B-flat, and I have reason to fear that I have worked this udder, which has yielded good milk before, too often and too vigorously." "How very nice of you, my dear, good Friend," answers the grateful Elisabet, "to take up your pen again immediately! I have to thank you doubly since you had such good news to send of a tiny, tiny piano *Konzerterl* with a tiny, tiny *Scherzerl,* and in B-flat—the true and tried B-flat!"

The "tiny, tiny pianoforte concerto," which Miss Florence May modestly refers to as of "quite unusual dimensions," still has no rival among concertos in largeness of design. The "tiny wisp of a scherzo" was nothing less than the Allegro appassionato which, inserted between the first movement and the Andante, gave the work the four-movement aspect of a symphony, and caused Hanslick to call it a "symphony with piano obbligato." Later analysts have been careful to add that while Brahms has gone his own way in juxtaposing the piano and orchestral parts, he has faithfully maintained structural concerto tradition in the order of setting forth his themes.



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To Brahms, the making of a piano concerto was a serious matter. Twenty-two years had passed since his First, in D minor, had been introduced. Another one would have been eminently serviceable to him on his many concert tours as pianist, particularly since the First, after its original fiasco, had never been received by the public with open arms, even in the more devoted "Brahms" towns. But the Brahms who had firmly established his fame with the First and Second Symphonies approached again the vexed problem of a piano concerto—entirely without haste.

It was in April 1878, during Brahms' first journey in Italy, that, according to the testimony of his companion, Dr. Billroth, the concerto first began to take shape in his mind. Brahms, so Billroth tells us, completely succumbed to the Italian spring, visited Rome, Naples, Sicily, and was "charmed with everything." Returning in May to Pörtschach, the lovely spot on the Carinthian Wörther See which also gave birth to two scores of special melodic abundance—the Symphony in D major and the Violin Concerto, Brahms put his sketches upon paper. Three years later, the spring once more called Brahms to Italy. He returned to his beloved haunts and sought new ones in Venice, Florence, Pisa, Siena, Orvieto, Rome, and again Naples and Sicily. He returned to Vienna on May 7 (his forty-eighth birthday), and on May 22 sought refuge at the villa of Mme. Heingartner in Pressbaum near by, presumably for the completion of two scores: a setting of Schiller's "Nänie," and the concerto. It was on July 7 that he quietly told his intimately favored Elisabet that he had a concerto for her to see.

Although one critic in Vienna found Brahms' playing "uneven and at times heavy," a decided success is reported from each city, with the single and usual exception of Leipzig. The *Gewandhäusler,* who were developing an actual admiration of Brahms the symphonist, evidently still considered that the last and all-sufficient word in pianoforte concertos had been said by Mendelssohn. Brahms had asked Elisabet von Herzogenberg to send him the press notices, and the poor lady's store of tact, so often needed, was again called into play. She wrote: "Here are the desired bird-notes" (one of the critics was Vogel). "If you had not left definite orders, I should really be

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ashamed to send you such discreditable stuff, although, looked at in a humorous light, it has its charm." In brief, the critics were compelled by honesty to report a general coolness on the part of the public. It was the less tactful Bülow who took his Meiningen Orchestra to Leipzig in March of that year, and making a speech at an all-Brahms concert, told the Leipzigers that he had arranged the program "by express command of his Duke, who had desired that the Leipzig public should know how the symphony (the First) should be performed; also to obtain satisfaction for the coldness manifested toward the composer on his appearance with the new concerto at the Gewandhaus on January 1." Bülow had affronted the Leipzig Orchestra before, and they had refused to play under him.

Brahms obtained "satisfaction" from Leipzig when years later he conducted at the Gewandhaus, making his last public appearance in that city. It was January 31, 1895. Much water had flowed under the musical bridges. The once reluctant Leipzig had become a militant Brahms center. The public was by this time so thoroughly converted to Brahms that they sat through the *two* concertos played in a single evening (by Eugen d'Albert), and rejoiced in the experience!



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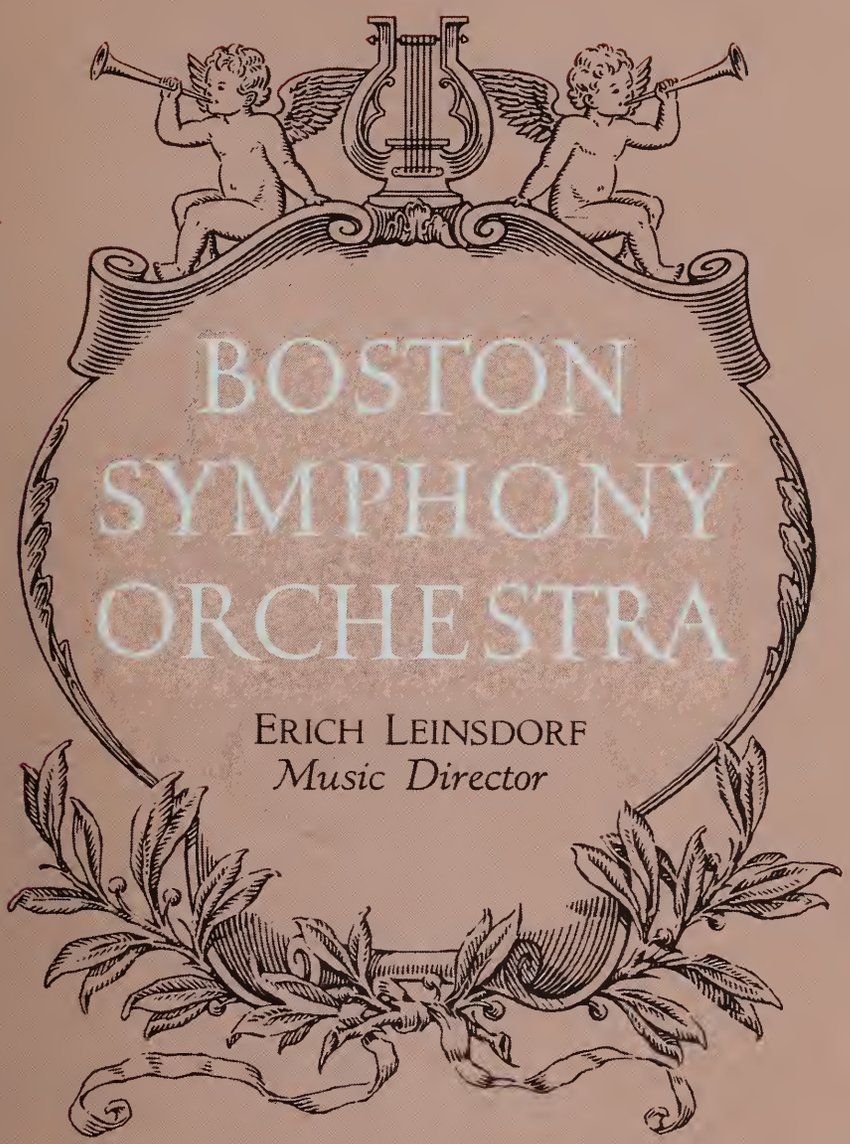
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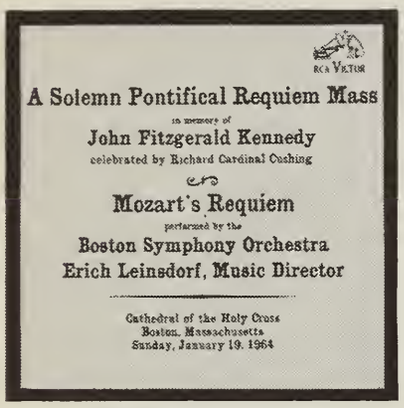
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Berkshire Festival, Season 1966

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SECOND WEEK

Historical and descriptive notes by

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MALCOLM FRAGER

Malcolm Frager, born in St. Louis in 1935, was a *magna cum laude* graduate of Columbia University in New York. He studied there with Carl Friedberg, and later at the American Conservatory at Fontainebleau and the Marlboro Music School. Since his debut recital in New York in 1952 he has toured extensively; in the Soviet Union, South America, Europe and Iceland, as well as in this country. He has won several prizes, notably the Edgar M. Levintritt Award in the United States in 1959, and the Queen Elisabeth of Belgium International Music Competition in Brussels in 1960. He has appeared with the Boston Symphony Orchestra at the Berkshire Festival concerts in 1963, 1964, 1965 and Boston this past winter.

CLAUDE FRANK

Claude Frank was born in Nuremberg in 1925, but he emigrated in 1938 and has made his home in the United States since 1941. He studied piano and composition with Artur Schnabel for several years, a period which was interrupted by two years of service in the American Army (1944–46), in both Germany and Japan. During his military service he gave innumerable recitals in Europe, over Radio Tokyo and in many other Japanese cities. After his discharge from the Army he spent a summer at Tanglewood studying conducting with Serge Koussevitzky and also served for a time as assistant conductor of the renowned Dessoff Choirs. In 1947 he made a highly successful New York debut and in 1948 he joined the faculty of Bennington College in Vermont. He joined the faculty of Rudolf Serkin's Marlboro Music Festival in 1953, and there he found himself more and more the performing artist rather than artist teacher. Since 1959 he has appeared with the Boston Symphony Orchestra in Boston, New York, and Tanglewood; the New York Philharmonic, and the orchestras of Pittsburgh, Cincinnati, Chicago, Detroit, Baltimore, Denver, Zurich, Lausanne, Hamburg, Frankfurt, Amsterdam and Barcelona. He is well known for his understanding of chamber ensemble and has served as pianist of the Boston Symphony Chamber Players since its organization two years ago.

LILIAN KALLIR

Austrian-born Lilian Kallir came to this country at an early age and ranks today among the most distinguished young American pianists. From the time of her highly successful New York de-



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but at the age of seventeen to the present summer of 1966 when she makes her first appearances with Erich Leinsdorf and the Boston Symphony Orchestra at Tanglewood, Miss Kallir has performed extensively throughout North America and Europe.

Miss Kallir, whose recital appearances are as widespread as her orchestral engagements, is also highly acclaimed as a chamber music performer.

She is married to Claude Frank and makes her home in New York City.

SIR ADRIAN BOULT

Adrian Cedric Boult was born in Chester in 1889, and was educated at Westminster and Christ Church, Oxford, where he came into contact with Sir Hugh Allen, at that time Professor of Music. After taking his degree he continued his musical studies at Leipzig, where he had the opportunity of making a close study of the methods of the famous German conductor, Arthur Nikisch. Returning to England, he gave some orchestral concerts in Liverpool, but it was as conductor of some of the Royal Philharmonic Society's concerts that he first attracted attention. In 1919 he joined the staff of the Royal College of Music and took charge of the conducting and score-reading class, and later on was entrusted with the direction and training of the College Orchestra.

His first major appointment was in 1924 as conductor of the City of Birmingham Orchestra, a post which he held until 1930, when he became Director of Music of the B.B.C. and conductor of its newly formed symphony orchestra. He was responsible for their training from the start, developing them into an orchestra of the highest class, and together they rose to world fame.

In 1950, Sir Adrian took up the position of Principal Conductor of the London Philharmonic Orchestra, with whom he has toured Western Germany and Russia, and taken part in numerous Festival concerts, including the opening nights at Edinburgh. He is now occupied with free-lance work, though he took charge again of the City of Birmingham Orchestra for the 1959–60 season. He rejoined the staff of the Royal College of Music in September, 1962, to take charge of the First Orchestra and a Conductors' Class.

Sir Adrian conducted the Boston Symphony Orchestra in seven concerts in 1935, and in 1946 appeared with the Orchestra eleven times, including concerts on tour in Providence, Northampton, Springfield and Hartford.



WEEKEND PRELUDE

Friday Evening, July 8, at 7:00

MOZART

Eight Canons

1.

Bona nox,
bist a rechter Ochs;
bona notte,
liebe Lotte;
bonne nuit,
pfui, pfui, good night,
heut müess ma no weit,
gute Nacht,
scheiss ins Bett, dass es kracht,
schlaf fei g'sund
und reck den Arsch zum Mund!

2.

Lieber Freistädtler,
lieber Gaulimauli,
lieber Stachelschwein,
wo gehn Sie hin?
Etwa zum Finto
oder zum Scultetti?
Ha, wohin, wohin?
Zum Scultetti, zum Finto,
zum Finto, zum Scultetti.
Ei, zu kein'm von beiden,
nein, sondern zum Kitscha
geht der Herr von Lilienfeld,
und nicht der Freistädtler, nein,
auch nicht der Gaulimauli,
weder der Stachelschwein,
sondern der Herr von Lilienfeld.

3.

Nascoso è il mio sol,
e sol qui resto;
piangete voi il mio duol,
ch'io moro presto.

4.

Horch: ihr süsses Lied singt die Nachtigall,
ihr tü.

5.

Auf das Wohl aller Freunde
sey das Glas geleert!
Jeder, der zu uns gehört,
lebe froh, er lebe hoch!

6.

Adagio for Two Voices and Bassoon

Lass immer in der Jugend Glanz,
eh' noch her holde Blütenkranz
der Freude uns entsinket,
geniessen uns mit frohem Sinn das Leben!
Sieh! es winket, fröhlich winkt uns;
bald ist es, ist es hin!

7.

Gehn wir im Prater,
gehn wir in d'Hetz,
gehn wir zum Kasperl.
Der Kasperl ist krank,
der Bär ist verreckt,
was thät'n ma in der Hetz drauss?
Im Prater gibts Gelsen und Haufen voll
Dreck,
Im Prater gibts Dreck.

8.

Leck mir denn Arsch fein (Nein?!)
Soll das denn Urtext sein?!
Soll das denn Mozarts Urtext sein?!

Six Canons without text

1. Canone a tre: Soprano, Alto, Basso
2. Canone a due — in terza
3. Canone a due — in seconda
4. Canone a due — in quarta
5. Canone a due — in settima
6. Canone a tre soprani

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Sonata for Two Pianos, in D major, K. 448

I. Allegro con spirito
II. Andante
III. Molto allegro

CLAUDE FRANK and LILIAN KALLIR

Mr. FRANK and Miss KALLIR play the Steinway Piano

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THE CANONS

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

Mozart paid tribute in delightful little works to the art of singing canons, *"cette vieille habitude, où s'égalaient la science et la bonhomie populaire"* (G. de Saint-Foix). In his earliest canons, written while he was studying under Padre Martini, the *"science musicale"* was the more prominent aspect of the compositions; later, in his Vienna period, the *"bonhomie populaire"* came to the fore. His first essays in this form date from the summer and autumn of 1770, when in Bologna at the age of fourteen he copied out the artistic canons which adorned the *"Storia della musica"* of the learned Franciscan, and then attempted to write in a similar manner himself. In Vienna, from 1781 onwards, he mixed in middle-class society, where canons, such as those by Antonio Salieri and Franz Anton Hoffmeister, were much sung on festive occasions of all kinds, particularly on convivial evenings when Bacchus reigned supreme. This suited Mozart's down-to-earth sense of humor exactly, and he wrote canons to comic texts hardly distinguished for propriety.

The father of the Viennese canonic art was the former vice-Kapellmeister of the Imperial Court, Antonio Caldara (c. 1670–1736), the collection of whose *"Divertimenti musicali per Campagna"* contained hundreds of excellent canons, though these have much more of the *"scienza della musica"* about them than the bucolic jollity of canons in Mozart's time. Mozart copied out a number of Caldara's canons which particularly pleased him and called this collection of copies *"Canoni di Caldara."* Included is the splendid *"Nascoso è il mio sol"* which, according to his own statement, Mozart had commenced with the musical idea of Caldara but then changed completely to his personal taste.

The series of humorous canons begins in this selection with "Bona nox." There follow other comic canons whose texts are German, and in some cases in broad dialect. Mozart himself was certainly the author. Nowadays we are broad-minded enough to enjoy the pieces once more in the crude vigor of the original texts, for which no apology is needed since Mozart's art has made them fine examples of the *"bonhomie musicale"* of his age.

SONATA FOR TWO PIANOS, IN D MAJOR, K. 448

Listening to the Sonata for Two Pianos causes keen regret that Mozart did not write more, or that more did not survive in publication, for to compare this to the piano duet sonatas is to be struck by the freedom, the expressive resource which the two keyboards give. When he wrote this two-piano work in 1781 for performance with Josephine von Aurnhammer, he exacted much from her and put her strictly on a level with himself. The Sonata is gay throughout—there is not even a momentary cloud on the surface of the Andante. The Allegro con spirito opens rhythmically and smartly with a full unison, whereby double power is attained. It is a movement of scales similarly reinforced, or delightfully echoed in the same range, of a close or spread texture, as the composer wills. The final Allegro molto is swift, for show, and for delight.



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BERG	Excerpts from "Wozzeck" (PHYLLIS CURTIN)	LM-7031
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	Symphony No. 2	LM-2809
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MOZART	Symphony No. 41 and Eine kleine Nachtmusik	LM-2694
	Requiem Mass – KENNEDY MEMORIAL SERVICE	LM-7030
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(MONAURAL AND STEREOPHONIC)

Friday Evening, July 8, at 9:00

ERICH LEINSDORF, *Conductor*

MOZART

March No. 3 in C major, K. 408

Symphony No. 31 in D major, "Paris," K. 297

I. Allegro assai
II. Andante
III. Allegro

Piano Concerto No. 15 in B-flat major, K. 450

I. Allegro
II. Andante
III. Allegro

Soloist: MALCOLM FRAGER

Intermission

*Symphony No. 41, in C major, "Jupiter," K. 551

I. Allegro vivace
II. Andante cantabile
III. Minuetto: Allegretto
IV. Finale: Allegro molto

Mr. FRAGER plays the Steinway Piano

Program Notes

Friday Evening, July 8

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

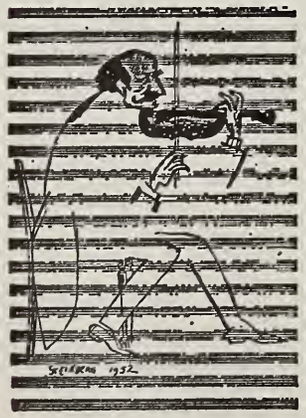
MARCH No. 3 IN C MAJOR, K. 408

In 1782 Mozart, then twenty-six years old, spent his first summer in Vienna. He had recently enjoyed a reasonable success with a performance of *Die Entführung,* and now found himself engaged in a semi elopement of his own. His courtship of Costanza Weber was opposed by his father and not exactly welcomed by the mother of the bride. However, the couple were married on the fourth of August. Meanwhile Leopold Mozart in Salzburg, although slow in sending his blessing, asked for new compositions—first, for a symphony for a Haffner family feast, and then for a symphony which we now know as the "Haffner" Symphony. With this Symphony Mozart sent a short march, and this is now known as K. 408, No. 2. At the same time presumably he wrote the first and third Marches. All of the Marches are written in a melodic sonata form. Even in his smaller works Mozart demonstrated his inexhaustible melodic facility. At the time Dittersdorf, complaining somewhat wistfully to the Emperor Josef, wrote: "I have never met a composer with such an astonishing wealth of ideas. I wish he were not so extravagant with them. He gives the listener no breathing space."

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SYMPHONY IN D MAJOR ("PARIS"), No. 31, K. 297

Composed in Paris in 1778, this Symphony had its first performance at a *Concert Spirituel* under the direction of Jean Le Gros on June 18 of that year.

Mozart had not composed a symphony for four years—for the good reason that there had been no call for one. But he had listened to Cannabich's splendid orchestra at Mannheim. The orchestra of the *Concert Spirituel* had a reputation for great brilliance—Mozart's disparaging remarks to his father must have been rather peevish than judicial. Mozart had been studying the taste of the Parisian audience as well as the quality of the orchestra. He composed with both in mind. In every part there is a play for brilliant effect—numerous crescendos, adroit modulations, abrupt alternation of piano and forte. The individual instruments are favored, and it is to be noted that a clarinet is used in a symphony by Mozart for the first time. Above all, he aimed toward the utmost conciseness. Otto Jahn, who saw the original score, remarked that "when he came to a passage which seemed to him tedious or superfluous, he struck it out and went on with the next." The result was a symphony some eighteen minutes in length and entirely without indication of repeats.

Mozart was well aware that the orchestra prided itself on the *"premier coup d'archet,"* the incisive opening stroke of the combined bows on a brilliant chord. Accordingly he opened his symphony with a unison octave flourish. He wrote, "I have been careful not to neglect *le premier coup d'archet*—and that is quite sufficient. What a fuss the oxen here make of this trick! *Was Teufel*—I can see no difference! They all begin together just as they do in other places. It is really too much of a joke!" And he goes on to repeat a story of a Frenchman who asks a German musician if he has heard the famous *coup d'archet* at the *Concert Spirituel.* " 'Yes, I have heard the first and the last.' 'Do you mean—the *last*?' 'Certainly, the first and the last—and the last gave me the more pleasure.' "

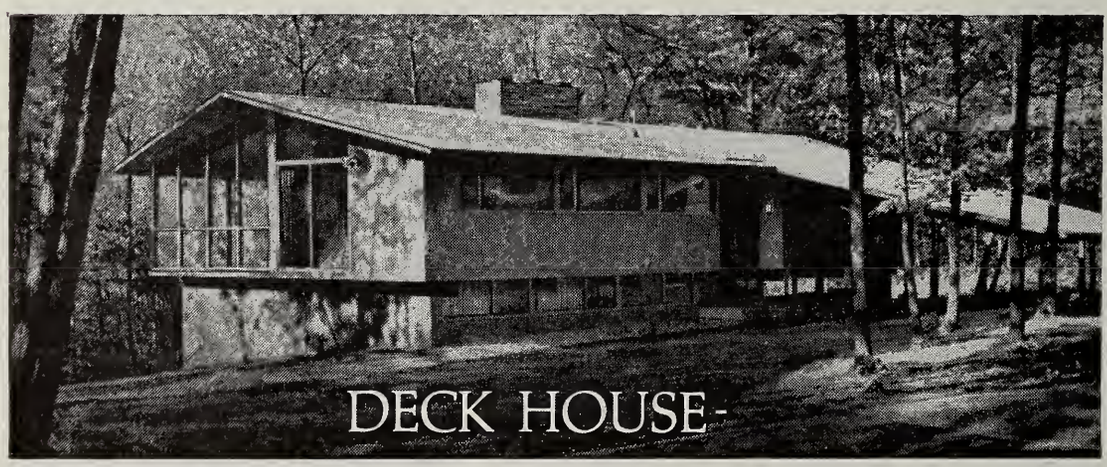
In a letter of July 9 (which at last breaks the tragic news of his mother's death), Mozart makes no bones about the comparative failure of the middle movement: "The Andante was unluckily not favored with Le Gros' satisfac-

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tion. He thinks it modulates too much and that it is too long. The reason for this comes from the fact that the audience forgot to applaud it as noisily and persistently as they did the other movements. All cognoscenti and the majority of the audience, myself included, esteem that Andante highly. Contrary to what Le Gros says, it is quite natural and short. However, in order to satisfy him and others I have composed another Andante. Each in its way is good for each one has a different character."

The problem of the two versions has occupied Mozart experts for a long time. There seemed to be doubt as to which version was the earlier. Alfred Einstein, in his edition of the Koechel Verzeichnis, identfies the Andantino as the second version, but Sainte Foix, the French author who is regarded as no mean expert, states positively that the Andantino movement, having forty bars more, is not shorter and must have been the first composed. In the early performances of this Symphony *Version 1* was presumably played. *Version 2,* however, appeared in the Symphony's first printing during Mozart's lifetime, published by Sieber, Paris, in 1779. The autograph of this version is lost. It was not until the early 1950's that a pianoforte arrangement became accessible. With this at hand a score of both versions was published by Dr. H. F. Redlich.

At this performance Mr. Leinsdorf will use the so-called *Version 1,* which is now generally considered to be the original version.



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PIANO CONCERTO IN B-FLAT, K. 450

In the spring of 1784 Mozart was reaching the summit of his popularity in Vienna as a pianist. He composed four concertos for Lent (K. 449, in E-flat; 450, in B-flat; 451, in D; 453, in G)—the first and last for his pupil Barbara ("Babette") Ployer—but also, like the others, for his own use. His mastery after a gap of two years shows a marked advance in these four. In a letter to his father (May 26, 1784), Mozart reveals that he was well aware of having lifted the concerto to a new degree of integration and expressive variety. He had never before proudly submitted his latest works to his father and sister for an opinion. He singles out from the four the ones in B-flat and D, which he had composed entirely for himself, with no stint upon pianistic brilliance and orchestral freedom: "I really cannot choose between the two of them, but I regard them both as concertos that are bound to make the performer sweat. From the point of view of difficulty the B-flat Concerto beats the one in D. Well, I am curious to hear which of the three, the B-flat, D, and G, you and my sister prefer."

It should be remarked that he was sending his scores to his sister for her opinion as a pianist. He meant, in referring to these particular concertos, that the pianist dominates throughout with every sort of running figure. Here, in much of the first movement, the orchestra supports him with light chords; in

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the finale, his part is still more brilliant, but it must be added that the brilliance is really due to the fired imagination, the bold incursions of the composer rather than to the purpose of dexterity as such. Nor is the orchestra really subordinate, for Mozart exploits its colors as never before in the concertos. None had sounded so symphonic. At the very opening he rejoices in separate treatment of the wind choir, alternating with strings. In the finale, a flute is added to the oboes, bassoons and horns to give a bright edge to the sonority. Flute and oboes have solo passages, and the "hunting horns," hitherto used mostly for soft, sustained notes, come into their own. The Andante consists of an air in E-flat, in triple beat, which is varied. It seems to open the way to Beethoven as ornamental running figures in thirty-second notes cease to be decorative and become moving melodic expression. The finale, on his favored romping 6/8 rhythm, rises from light exuberance to one of the richest of all Mozart's rondos, with endless surprises in transition, contrast, chromatic manipulation.

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SYMPHONY IN C MAJOR, "JUPITER," K. 551

Mozart's last symphony (it was composed in 1788) was labeled by a subsequent publisher the "Jupiter." The title would surely have amused the composer. Whether appropriate or not there are elements in the music to support it.

The first movement is more than Jovian—it is an extraordinary combination of various elements, conditioning each other in an overall equilibrium, with a development prodigious for its time, with a renewing freshness of invention which deserves the word godlike, if any music can be so called. The four opening bars at once disclose two of these elements: a strong martial rhythm from the orchestra, answered by a gentle, persuasive phrase from the strings. The martial beat becomes without preamble (there is no preamble in the direct progression of this movement) a full, striding march rhythm. Its character is indisputable—there is no mistaking the military Mozart (compare the triple snare drum beat of *"Non più andrai"* in *Figaro* to the triplet figure here suggesting the drum-beat). Yet it need not be pointed out that this military buoyancy, enforcing the other elements, never overbears them. The second subject, in the dominant, opens lyrically but at once develops a gay rhythm whereby the composer has two more combinable elements. With these ingredients—martial, tender and gay—Mozart proceeds with his wonderfully unified development through close upon 100 bars. He is sly and vagrant but adroit in tonality, resourceful in adding relevant detail.

There is a sense of tragedy in the Andante cantabile (a tempo direction which he had never before used in a symphony). When the first phrase (from



the muted violins) is followed by a loud defiant chord, one is reminded, as elsewhere, of the *Eroica.* A second phrase, where ornate thirty-second notes increase the emotional expressiveness, has the gradual subsidence which with Mozart often signifies lamentation. Sforzando chords in the winds over halting triplets increase the tension. This thesis is developed, there is a fresh treatment of the opening subject matter, bringing the climax of the movement. The coda is magnificent.

The sudden alternation of forcefulness and gentleness, a lifelong characteristic of the instrumental Mozart, in his last symphony acquires a new meaning. In the Minuet it takes the form of alternate eight-bar phrases. It has been remarked that the dotted half notes which open the second part of the trio are a foreshadowing of the motto subject of the finale, immediately to follow (resemblances of this sort should be looked upon as the instinctive outcome of the artist's singleness of purpose rather than as deliberately planned).

The final movement is Mozart's supreme achievement in counterpoint so smooth-flowing and natural, so apparently simple, that the layman may make himself comfortably at home with its surface charm while the student examines the various permutations and inversions of the five themes. The movement is in sonata form with a fugato development and extended coda. So Mozart ended his symphonic works with a fugal peroration, as if to demonstrate for his own satisfaction how he could put counterpoint to symphonic uses. The result was then, and still remains, absolutely supreme in its kind.

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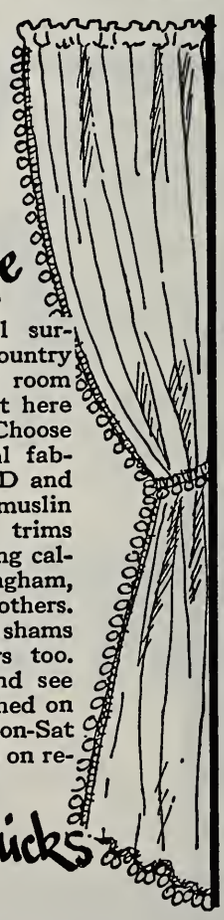
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MOZART

Symphony No. 29 in A major, K. 201

I. Allegro moderato
II. Andante
III. Minuet
IV. Finale: Allegro con spirito

Piano Concerto No. 25, in C major, K. 503

I. Allegro maestoso
II. Andante
III. (Allegretto)

Soloist: CLAUDE FRANK

Intermission

Serenade in D major (with the Posthorn), K. 320

Adagio maestoso
Concertante: Andante grazioso
Menuetto: Allegretto
Rondeau: Allegro ma non troppo
Andantino
Menuetto
Finale: Presto

Mr. FRANK plays the Steinway Piano

Saturday Evening, July 9

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

SYMPHONY IN A MAJOR, No. 29 (K. 201)

This Symphony was composed in Salzburg in 1774.

Writing symphonies for princes, young Mozart often seemed to make fun of ceremony. This one has none at all. It is still a favorite, and naturally so, for it is the most direct and personal symphonic expression of the lad of eighteen, written with the true simplicity and disregard for show which was natural to him. It is really a string symphony lightly colored by oboes and horns, moderate in tempi. There is not a single proclamation. It begins with a quiet string figure which builds with a series of sequences to a comfortable forte and proceeds in like vein. The development is close and flowing. The Andante is a delicate song by the muted strings; the Minuet is built on a rhythmic figure, which ends the movement with unexpected suddenness in the winds. This is a Symphony of abrupt endings, making concise witty points and having no use for reiterated cadences. The Allegro con spirito moves in a light, rapid 6/8 beat, with staccato punctuation to an amusingly sudden end. Mozart leads us to expect a long, dominant-tonic peroration but breaks off and gives us an upsweeping scale and two short chords.*

* The joke will be repeated in the final E-flat Symphony.



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PIANO CONCERTO No. 25, IN C MAJOR, K. 503

This was the last Concerto of the great succession of fifteen composed for public performance in Vienna. It was composed in December, 1786. The two which followed, after a space of two and four years respectively, were for other uses.* The last of the C major Concertos is a splendid close to the Vienna series. It is also the complete antithesis of its predecessor, the C minor Concerto. It is expansive, unruffled in its sunny key. Dr. Friedrich Blume, in his preface to the Eulenberg miniature score, relates it to *Figaro,* which it followed, "both in conception and time of origin." There is an occasional chance echo, such as the theme introduced in the fiftieth bar where the gaiety of the second-act finale bobs up. It has the special elevation of mood of *The Magic Flute,* or indeed the "Jupiter" Symphony, where C major becomes for Mozart a realm of special, effulgent purity, not without nobility of sentiment. Indeed this Concerto could as readily be called "Olympian" as the final symphony, and, compared with that province of Mozart's art as its complement, the C minor Concerto might be associated with the G minor Symphony.

The last C major Concerto unfolds itself broadly and amply throughout. The tempi are unhurried from the well-titled *"Allegro maestoso"* through the placid course of the *Allegretto* finale. The piano is well occupied with running figures, which however are never meaningless and serve to amplify the extended melodic line of the score. The "majestic" first movement dwells in broad chord successions and unhurried cadences. The composer prevents it from becoming static by leading us with clever transitions through a number of keys. The theme of the Andante, in F major, is calm and unarresting, until the development engenders delicate episodes. The principal subject of the last movement is rather innocuous, but here again the skill of the mature Mozart leads us through fine if leisurely musical vistas. The fourth of his concertos in the key of C major is the most serene of them all.

* There is no record of a performance of the "Coronation" Concerto of 1788 in Vienna while he lived; the last one, in B-flat, was privately commissioned.

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SERENADE IN D MAJOR (WITH THE POSTHORN), K. 320

Wind instruments are often emphasized in the serenades, which were usually intended for outdoor performances. Yet Mozart used varying combinations of strings and winds as in this Serenade which he composed in Salzburg in August, 1779. The first movement and the finale utilize all the instruments in a brilliant ensemble save for the flutes which are reserved for individual treatment in the first minuet, the concertante, and the rondo.

The first allegro is introduced by six bars, adagio maestoso. In the andante grazioso, entitled "concertante," the two flutes, two oboes, and bassoons are treated with great freedom in five independently moving parts, at times contrapuntal, at times matched in thirds. An episode in this andante grazioso is a cadenza in five voices. The first minuet is here placed before the "Rondeau" which is a second concertante movement. The andantino is also written freely in voice motion, but omits the flutes and gives a leading role to the stringed instruments, while the wind instruments are used for the etching in of detail. The second minuet is without flutes, with the exception that in the first of the two trios there is a part indicated for flautino, with the staff left blank. It is a matter for conjecture whether the player of the piccolo was allowed to fill in this part at his own discretion. The first trio is in notation for strings only; the second trio adds oboes, and a "post horn.' The closing presto, like the opening movement, is developed at length.

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MOZART

Symphony No. 34 in C major, K. 338

I. Allegro vivace
II. Andante di molto
III. Minuet; Trio (K. 409)
IV. Finale: Allegro vivace

†Piano Concerto No. 5, in D major, K. 175

I. Allegro
II. Andante ma un poco adagio
III. Allegro

Soloist: MALCOLM FRAGER

Intermission

Symphony No. 39, in E-flat major, K. 543

I. Adagio; Allegro
II. Andante
III. Menuetto; Trio
IV. Finale: Allegro

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Sunday Afternoon, July 10

WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

SYMPHONY No. 34, IN C MAJOR, K. 338

Mozart composed this Symphony a year after the previous one, and shortly before he went to Munich to prepare for *Idomeneo.* It was therefore his last Salzburg symphony. It is the first symphony of full stature, with the most fully developed first movement to date. The opening is buoyant in his favorite march rhythm. He takes new advantage of extension through sequence. On introducing his theme in the dominant, he leads us at length through a placid discourse of much resource and invention; the stress of forte passages comes less frequently and with more effect. In the Andante the grazioso style returns with a delicate, staccato melody, sotto voce, but with new warmth and increased charm. The Finale is another 6/8 movement, lightly set forth, with punctuating forte chords. Some conductors, reading that Mozart began to write a minuet and broke off after a few bars, have concluded that another of his minuets should be added. In truth, the composer does not seem to have had any positive preference on the point. In Vienna a minuet was looked for. In Salzburg he had often omitted a minuet; in Paris earlier and in Prague later he did not provide one. In view of the quality of his later symphonic minuets whence the atmosphere of the ballroom had quite departed, it is impossible to believe that he did not take special delight in writing them. In Köchel No. 319 a Minuet was eventually added when the symphony was revived in 1782 for one of Mozart's Augarten-Concerts in Vienna. Alfred Einstein believes that the Minuet in C major, Köchel No. 409, composed in May, 1782, in Vienna, was written for a similar occasion and that its rightful place is between the second and third movements of the original draft of Köchel No. 338. For this performance, Sir Adrian Boult is playing the Minuet and Trio as the third movement of the Symphony.

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PIANO CONCERTO No. 5, IN D MAJOR, K. 175

This, Mozart's first original piano concerto, was not a preliminary practice in the form but a self-standing work which he would use at home and carry with him to Mannheim and even to Vienna, where, in 1781, he played it with a new rondo finale (K. 382). Not only was he far past the stage of reworking the music of others—at this his first attempt, he at once established a new and fresh level for the concerto. The scheme was laid out for all that were to follow. At seventeen he could create themes of complete charm and put them together quite naturally. It should not be held against his ability that the wind parts have a subordinate and almost entirely doubling function. Salzburg probably provided no adequate talent for individual uses. The parts for trumpets and drums may have been added for Mannheim or Vienna. Mozart holds to the gallantry of Christian Bach to give immediate, sensuous pleasure, as if this were also his own impulse. In the principal subject and a second brought in pianissimo, the young composer is already speaking for himself. Already the orchestra and soloist both color the themes in their own ways. The transitions are masterly. The intervening Andante is lightly scored by contrast. It is built on a melody of sustained sentiment. In the finale he puts to use his new skill in canonic imitation, and does it with ease and grace.

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SYMPHONY IN E-FLAT MAJOR, K. 543

Certain great works of art have come down to us surrounded with mystery as to the how and why of their being. Such are Mozart's last three symphonies, which he composed in a single summer—the lovely E-flat, the impassioned G minor, and the serene "Jupiter" (June 26, July 25 and August 10, 1788). We find no record that they were commissioned, at a time when Mozart was hard pressed for money, no mention of them by him other than the entries in his personal catalogue, and no indication of a performance in the three years that remained of his life. What prompted the young Mozart, who, by the nature of his circumstances always composed with a fee or a performance in view, to take these three rarefied flights into a new brilliance of technical mastery, a new development and splendor of the imagination, leaving far behind the thirty-eight (known) symphonies which preceded?

Mozart uses no oboes in his E-flat Symphony, only one flute, and clarinets, bassoons, horns, and trumpets in twos. Jahn finds the blending of clarinets with horns and bassoons productive of "a full, mellow tone" requisite for his special purpose, while "the addition of the flutes [flute] gives it clearness and light, and trumpets endow it with brilliancy and freshness." The delicate exploitation of the clarinets is in many parts evident, particularly in the trio of the minuet, where the first carries the melody and the second complements it with arpeggios in the deeper register.

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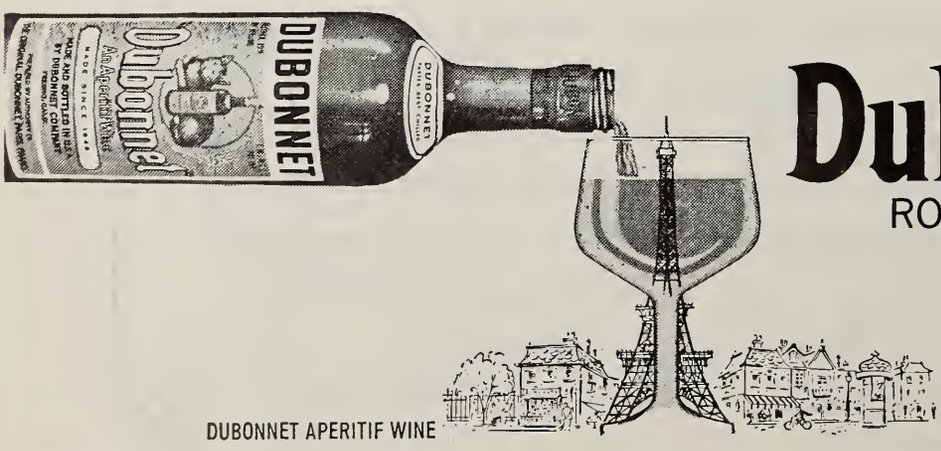
MOZART'S PIANO CONCERTOS

It could almost be said that Mozart created the piano concerto as a form — it is certainly true that he developed it from almost negligible beginnings to great ends. His first direct model was Christian Bach, and this Bach owed much to his older and more exploratory brother, Carl Philip Emanuel. Emanuel Bach's gropings toward the sonata form were still heavily overlaid with the tradition of the concerto grosso — a chamber ensemble in which the keyboard was a supporting continuo instrument. Only exceptionally, as in the father Bach's splendid specimens, had it become a prominent part of the counterpoint, assuming an occasional solo function, not yet an independent, thematic function.

Mozart, the virtuoso perpetually on show, had a lifelong inducement to develop both factors in a concerto. No phase of his art was pressed upon him so persistently as this, and the result was prodigious both in quantity and quality. He achieved the spectacular metamorphosis quite alone and unaided, not even by the example of Haydn. Haydn's concertos were unprogressive — he readily filled in at the clavier but never cultivated it as a conspicuous solo performer.

The concerto as Mozart found it was little more than a harpsichord

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sonata with a backing of string players. He left it a full orchestral form, an organization even more complex than the symphony, in which the two elements of solo and orchestra each blended or alternated with the other in a perfect integration. Any one of the later concertos is fully symphonic — often richer in color, variety and individual expression than the symphonies.

To appreciate what Mozart did for the piano concerto it is not enough to compare the first and last — one must compare his very first efforts with the models about him at the time. As a small boy in London he encountered concertos by Wagenseil and other composers now forgotten, but particularly the concertos as well as the symphonies of Johann Christian Bach. This youngest Bach frankly purveyed to fashionable audiences with gracefully ornamented melodies and elementary accompaniments calculated not to disturb. His earlier concertos were composed for harpsichord and strings, with sometimes a light reinforcement of oboes and horns. The later ones were published for "harpsichord or forte-piano," but the string group was still constricted by the fainter instrument. A typical concerto at the time (there were of course exceptions) began with a principal subject by the string tutti, this later

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repeated in a series of ritornelli, each followed by a display of passage work from the soloist, to which the orchestra would add a gingerly bass or an occasional short interjection. The result was wooden alternation and thematic repetitiousness, which, when one principal theme was relied upon, became a squirrel cage. The orchestra was the servant to the soloist, bowing him in and out and standing ready with discreet pizzicati or obsequious bass notes where required. The following movements the soloist had even more to himself, carrying in the rondo an almost continuous pattern of running sixteenths. In old Sebastian Bach's concerti grossi, the clavier had been pushed forward from its function of figured bass, and while promoted from its solo duty of providing chord accompaniment, was still a voice in the general texture. The result was beautiful and exciting until counterpoint went out of fashion. As a melodic instrument in the newer regime of Bach's sons, the harpsichord became in concertos a weakling ruler incapable of sustaining any position of tonal eminence.

Mozart thought and worked from the beginning in terms of the sturdier pianoforte. He began at once to treat the orchestra as a respected partner and to break up the sectional block procedure. His first original piano concerto (K. 175), written in Salzburg late in 1773, at once leaves all previous concertos far behind. The scheme of those to follow is already laid out and needs only to be amplified, eased,



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subtilized. The piano and orchestra proceed like good dancing partners instead of an ill-assorted and stilted pair, each afraid of stepping on the toes of the other. Since the true valuation of any of Mozart's concertos lies in its inner impulse, its buoyancy and invention rather than its anatomy, it need only be said that the very first brought the piano concerto to life as a new apparition in music, and those to follow would range variously according to the adventuring imagination of the growing artist.

A cynical view of the concertos stresses the point that Mozart as a child was initiated in an atmosphere of *galanterie* at its most superficial. Concertos were necessarily made to entertain light-minded audiences. As he grew up he continued to appear before such audiences, to impress them as a remarkable pianist, and was expected to furnish new scores for this plain purpose. It could be said that he was catering to contingencies all along, the limitations of available performers even more than the limitations of his audiences. The more perceptive view is that he brushed aside such annoyances as insufficiency around him and dilettantism before him, and poured into the music, beneath the unruffled surface of the accustomed graceful style, the utmost of his musical nature. The concertos contain something of Mozart's every aspect — the chamber, the symphonic, the operatic composer. We have all of his moods from light playfulness, sheer joyousness, to the sombre, the violent. The slow movements are unexcelled elsewhere. The finales in the aggregate are unequaled. They repeat favorite rhythms but treat them in as many fresh ways as there are concertos. Most astonishing of all is the variety of treatment. No concerto is reminiscent of any other

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either in large plan or small detail. There is even constant variety in patterns of figuration, and this includes the piano parts. Any composer other than Mozart, in the position of perpetually having to dazzle his audiences, could not have avoided, even if he had wished to, the displacement of musical interest in his concertos by sterile bravura. Mozart continued to dazzle, but while doing so, his scales, arpeggios, trills, became at one with the long melodic line, integral to the ensemble.

There are no really weak links in the chain of twenty-seven.* There is no other group of works in the orchestral repertory by any composer where there are so many truly great ones that no conductor or soloist can get around to performing them all. Even an ardent Mozartean is necessarily guilty of important omissions. A conductor with the enterprise to perform all of them over a period of time would be making concert history.

J. N. B.

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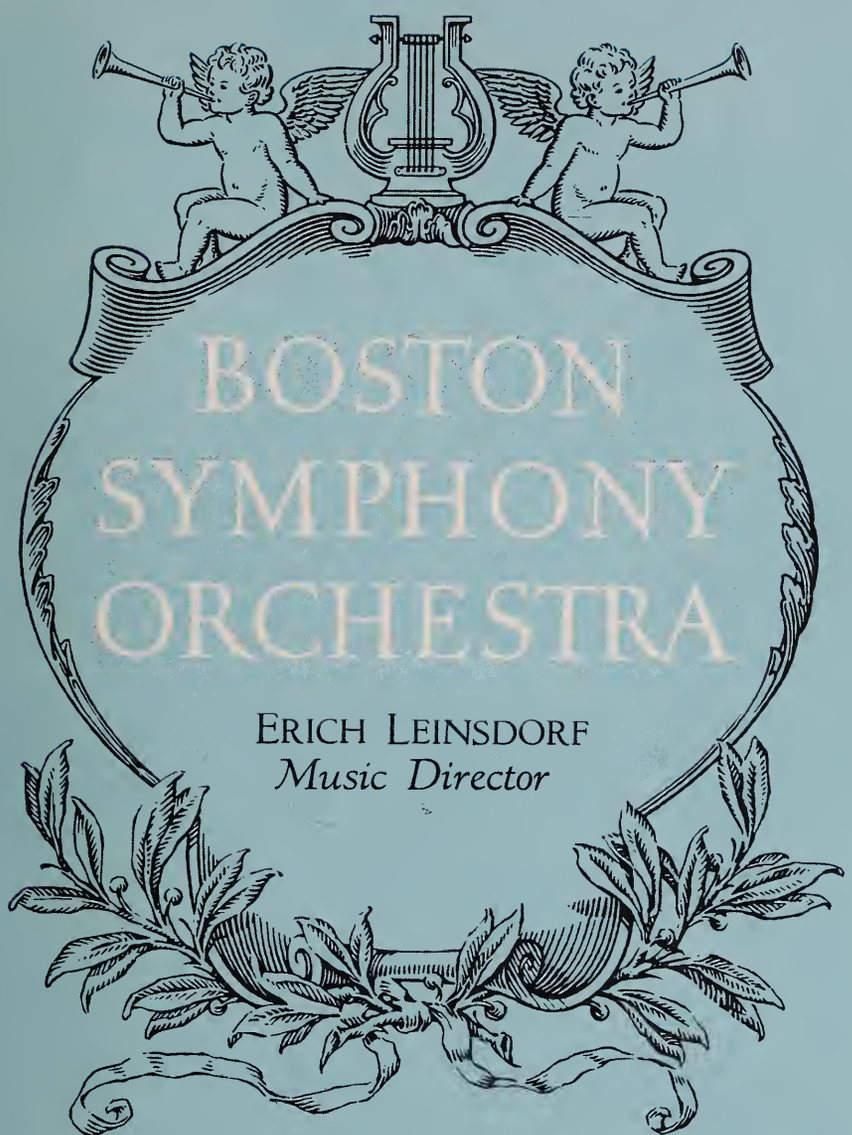
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SZYMON GOLDBERG

Born in Wloclawec, Poland, Szymon Goldberg began his musical studies at the age of seven. After preliminary studies in Warsaw with Michalowicz, his parents, at the advice of Wanda Landowska sent him to study in Berlin at the age of nine. He became a pupil and protégé of Carl Flesch, and his first solo appearance took place when he was fourteen, with the Berlin Philharmonic. Two years later he was appointed concertmaster of the Dresden Philharmonic and, when he was twenty, Furtwängler called him to the same post with the Berlin Philharmonic. A few years later he began to devote himself entirely to tours as recitalist and soloist with the major orchestras of Europe. He first appeared in America in 1938 on the first lap of a world tour which found him in the Dutch East Indies a year and a half later. He was imprisoned by the Japanese and spent three years in fourteen prison camps. He was released by the Allies in 1945 and, after a period of recuperation in Singapore, resumed his career, first in Australia, then in Europe, arriving finally in the United States in 1948.

Mr. Goldberg was one of the first faculty members of the Aspen, Colorado, Summer Music Festival. He is founder and conductor of the Netherlands Chamber Orchestra, with which he has toured extensively, including in recent years a number of extremely successful visits to this country.

WALTER CARRINGER

Walter Carringer was soloist with the Shaw Chorale for four seasons, has given many recitals and sung in oratorio performances. In 1953 he left the Chorale to devote his full time to solo concert work. He made his European debut in a London recital in 1958, and the following year he was among twelve young artists from all over the world selected to sing with the Experimental Opera Theatre under the auspices of the New Orleans Opera Company. He gave a solo recital in New York in 1959 and has appeared previously at the Berkshire Festival.



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PHYLLIS CURTIN

Phyllis Curtin had early experience in the Opera Department of the Berkshire Music Center, and has appeared numerous times at the concerts of the Berkshire Festival, including the American première of Britten's *War Requiem* in 1963. Since last appearing with the Orchestra in Boston in Berg's "Le Vin" in 1965, she has travelled extensively in this country and abroad. In March, 1965 she sang the leading role in *Salomé,* the first opera to be produced in the new Los Angeles Music Pavilion. More recently she has appeared with the Orchestras of New York, Cleveland and Chicago. Her frequent appearances in Europe have included operatic performances, concerts and recitals in Helsinki, Hamburg, Berlin and London.

Before coming to Tanglewood this summer, Miss Curtin made her British opera debut with the Scottish National Opera, singing Marguerite in Gounod's *Faust* in Glasgow and Edinburgh. Last spring in Paris she sang with the *Orchestre Philharmonique de la Radio Française* under the direction of Gunther Schuller, in the first Festival of Contemporary American Music held outside the United States; and most recently in Geneva, she sang the world première of the opera *La Mère Coupable* by Darius Milhaud.

BEVERLY WOLFF

Beverly Wolff has had considerable operatic experience and success, notably in the opera companies of San Francisco, Washington and New York (the New York City Opera). She was once in the Opera Department of the Berkshire Music Center, and sang with the Boston Symphony Orchestra last summer in several Berkshire Festival performances.

THOMAS PAUL

Thomas Paul, a Californian, is a graduate of the Juilliard School of Music and has long been associated with the New York City Opera. He is remembered as the bass soloist with this

(Continued on page 19)



BACH

Brandenburg Concerto No. 6, in B-flat major

I. Allegro
II. Adagio ma non troppo
III. Allegro

BURTON FINE, REUBEN GREEN	*Viola*
ALFRED ZIGHERA, MARTIN HOHERMAN	*Viola da gamba*
JULES ESKIN	*Cello*
HENRY FREEMAN	*Bass*
IGOR KIPNIS	*Harpsichord*

This Concerto is scored for five solo instruments and continuo, the smallest ensemble specified for any concerto of the set: two violas, two bass viols (*viole da gamba*) and one cello, with one double-bass and continuo harpsichord. Though the Concerto is thus a chamber-music septet, it is customarily performed by a body of twenty or thirty violas, cellos and double-basses, with no bass viols and no harpsichord. Not even a performance of Beethoven's Septet by full military band could surpass such a travesty of the composer's clearly-expressed intentions.

There are three movements. In the opening Allegro the violas begin in close canon above a simple accompaniment of repeated chords. As the music develops, the other instruments become increasingly animated. The slow movement (Adagio, ma non troppo) is a graceful conversation between the violas, the bass viols being silent; the bass line is for the most part in slow minims (double-bass and harpsichord), with the cello playing a soft "division" on it in crotchets. The Concerto ends with a robust finale (Allegro), in the mood of a gigue.

Brandenburg Concerto No. 3, in G major

I. Allegro
II. Adagio
III. Allegro

JOSEPH SILVERSTEIN, ALFRED KRIPS, GEORGE ZAZOFSKY	*Violin*
BURTON FINE, REUBEN GREEN, EUGEN LEHNER	*Viola*
JULES ESKIN, MARTIN HOHERMAN, RICHARD KAPUSCINSKI	*Cello*
HENRY FREEMAN	*Bass*
IGOR KIPNIS	*Harpsichord*

Brandenburg Concerto No. 3 needs little introduction. Scored for eleven solo players (three each of violins, violas and cellos, with double-bass and continuo), it consists of two fast movements separated by two slow chords. Many scholars, myself among them, believe that Bach intended a slow movement in the relative minor to be played at this point. For the present performance the slow movement in E minor from a little known Violin Sonata in G major will be used. This Concerto is often played with a large quota of strings, but the present performance will be played by the eleven solo players only, in accordance with Bach's wishes.

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Friday Evening, July 15, at 9:00

SZYMON GOLDBERG, *Conductor*

BACH

Concerto for Violin, No. 2, in E major

I. Allegro
II. Adagio
III. Allegro

Soloist: SZYMON GOLDBERG

Suite No. 2, in B minor, for Flute and Strings

Overture
Rondo
Sarabande
Bourrée I; Bourrée II
Polonaise and Double
Minuet
Badinerie

Flute Solo: DORIOT ANTHONY DWYER

Intermission

The Art of Fugue

Contrapunctus I, II, III, IV

Suite No. 4, in D major

Overture
Bourrées I and II
Gavotte
Minuet I and II
Réjouissance

Harpsichord by Rutkowski and Robinette

Program Notes

Friday Evening, July 15

JOHANN SEBASTIAN BACH

Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

CONCERTO FOR VIOLIN, No. 2, IN E MAJOR

The violin concertos of Johann Sebastian Bach are the earliest specimens of the form to maintain themselves in the current repertoire. They are not the earliest violin concertos to be written, and Bach was no doubt indebted to the Italians, among whom the violin concerto flourished from the first decade of the eighteenth century. The three Bach concertos for violin which survive are known to be part of a larger collection, the manuscripts of which are undiscovered.

The Concerto in E major opens with a bold, declamatory theme. The middle section of the movement is marked by a switch to the relative minor key (C-sharp minor). While the string orchestra continues to re-state the three opening notes of the Concerto, the solo violin spins out a wonderfully free and deeply moving figuration. This central section is brought to a close by an adagio cadenza for unaccompanied violin. The movement closes with a re-statement of the opening thematic material. The slow movement is in the form of a chaconne. As Spitta remarks, "The bass theme not only wanders freely through different keys, but it is also extended and cut up into portions of a bar long; it often ceases altogether, but then a few notes revive the conviction that, in spite of all, it is the central point on which the whole piece turns." What is far more compelling and quite impossible to describe is the miracle of continuous melody which evolves over the recurrent bass.

The final allegro is a brisk and uncomplicated affair. The main subject is presented five times, interrupted by four episodes in which the solo violin is featured.



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SUITE No. 2 IN B MINOR

The second of Bach's orchestral suites, like the others, has survived only in the form of a contemporary set of parts, those for flute, viola and continuo being in Bach's hand. This Suite is among those works most heavily influenced by the French style; the place and date of its composition are uncertain—perhaps Cöthen about 1721, or more probably after Bach had moved to Leipzig.

The Suite begins with the usual Overture—a much-ornamented firm introduction, a fugal section, and a return to the style of the opening bars (though this reprise is—unusually enough—in triple time, and headed *Lentement*). The first of the dances is a Rondeau, the favorite form of such composers as Couperin and Marais; this is followed by a Sarabande, the tune and bass being in canon at the twelfth. The models for such music are once again French; canonic dances may be found in the keyboard music of Louis Couperin and Chambonnières. Two lively Bourrées come next, the flute roulades in the second of them being accompanied by a wayward and syncopated tune from the strings. The Polonaise was a new dance in Bach's time, of Polish origin but civilized by the French dancing-masters. Its exaggerated rhythms and sharply contrasted dynamics must have brought new freshness to court-dancers wearying of the less exotic courante or menuett, just as the tango was to do two centuries later. The Double consists of a brilliant division for the flute over the tune of the Polonaise, played by a solo cello with continuo harpsichord. The Menuett is all grace and elegance once more; for this dance L'Affilard (1705) had recommended the astonishingly fast tempo of dotted minim=70, and Quantz was later to give crotchet=160. There can be little doubt, therefore, that although the menuett may have been elegant it was also brisk. The Suite ends with the well-known Badinerie, a witty and sparkling piece of nonsense for the flute, to the accompaniment of a gossamer-light texture from the orchestra.

In the present performance Mr. Goldberg uses the following orchestration: flute, 8 first violins, 8 second violins, 6 violas, 4 cellos, 2 double basses and harpsichord.

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Bach gave no indication of what instrumentation he intended for this work. In the present performance, Mr. Goldberg is playing the first four fugues for a string ensemble comprised of 10 first violins, 2 second violins, 8 violas, 6 cellos and 4 double basses.



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SUITE No. 4 IN D MAJOR

The Fourth Suite, like the Third, has survived only as a set of thirteen contemporary parts for three trumpets, timpani, three oboes, bassoon, strings and continuo. Each group of instruments, however, plays an independent part in this Suite, and the work is in effect for triple orchestra. Once again each orchestra is in four parts; one consists of the trumpets and kettledrums, one of oboes and bassoon, one of strings and continuo. Like Suite 3, Suite 4 may have been composed either at Cöthen or (more probably) at Leipzig.

The Suite begins with an Overture; Bach later made use of this as the first movement of a Christmas cantata (No. 110: *Unser Mund sei voll Lachens*), composed in 1734 or later. The Overture is as usual in the French style, though much more elaborately worked out than the Overture to Suite 3; the constant interplay between the three orchestras is wonderfully effective, the harmony is very rich, and the counterpoint most intricate. The set of dances begins with two Bourrées; the second of these is for woodwind orchestra, the strings only making furtive appearances with a flickering ostinato. Next comes a Gavotte for all three orchestras, somewhat slower in speed than most Gavottes of the time. The Menuett is for strings and woodwind, though there is little independent writing for the oboes; its Trio is for strings alone, the main melodic interest being in the bass line. Finally, there is a Réjouissance for all three orchestras; energetic and angular, it provides a fiery climax to the work.

In the present performance Mr. Goldberg uses the following orchestration: 3 oboes, bassoon, 3 trumpets in D, timpani, 10 first violins, 8 second violins, 8 violas, 6 cellos, 4 double basses and harpsichord.

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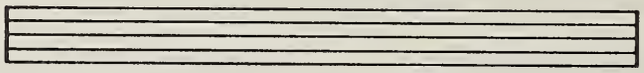
Born in Eisenach, March 21, 1685; died in Leipzig, July 28, 1750

THE PASSION ACCORDING TO SAINT JOHN

This setting of THE PASSION ACCORDING TO SAINT JOHN was the first of five Passions which have been attributed to Bach. Among them this and the MATTHÄUSPASSION only are complete and authentic beyond dispute. Each, according to a custom during Bach's Cantorship at Leipzig, was performed at the Good Friday Vesper Service of the St. Thomas church and the St. Nicholas church on alternate years. The SAINT MATTHEW PASSION was performed at St. Thomas' in 1729; the SAINT JOHN PASSION was probably Bach's inaugural score at Leipzig (other than the Cantata which he submitted as candidate to the post of Cantor of the St. Thomas School in February, 1723). The conjectured performance at the St. Thomas church in 1723 would have been a fortnight before his formal installation.

With this score, Bach turned away from the instrumental music which had so long occupied him at Cöthen, and devoted himself to the music of the Protestant Church ritual. A not inconsiderable part, but still only a part of

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his duties at Leipzig was to provide and perform, not only such scores as the Passions, the Magnificat, the Mass in B minor, but a new cantata for each Sunday and each Holy day. There must have been little short of three hundred cantatas in all, of which one hundred and ninety are extant.

This astonishing output may not have been so onerous to this most fertile of composers as the meagre and ill-equipped performers which were allotted to him for its production. Leipzig could not have exacted, could not have more than dimly appreciated the great music that he gave them. When Bach, with two strokes of his quill inscribed before the title of his Saint John's Passion: "J. J." (*"Jesu Juva"*), it can be stated with confidence that he was really addressing the score, not to a particular congregation, not to a miserable group of half-starved choir boys and bungling "town pipers," but simply and with whole sincerity to his God, his heart overflowing with music of love and praise. It might be questioned whether any composer since could have so addressed himself entirely without affectation, or thoughtless formality. "Like all music," wrote Bach in 1738, listing the principles of accompaniment for his pupils, "the figured bass should have no other end and aim than the glory of God and the re-creation of the soul."

Taking up the Saint John Passion, Bach first concerned himself with an age-old and fully developed form, a time-sanctified relic of German Protestantism. As with other forms, he simply accepted what he found, a type of music about to pass into disuse, and lifted it, with the force of surpassing



genius and devotion, to an untold degree of poignant expression. After the Saint Matthew Passion, musical depiction of that dramatic narrative could go no further.

The procedure was simple enough. Bach, following established custom, took the chapters from the biblical text describing the arrest, the trial, and the crucifixion of Jesus. This text, set in the form of a dramatic recitative, he put in the mouth of the "Evangelist," by tradition a tenor voice. The direct words of Jesus (always a bass), Pilate, or Peter, were given to other singers, within the recitative, while the interjections of the crowd or the soldiery were given to the chorus. After each sorrowful episode of the story, there would be a solo, set to a text written for the occasion, an outburst of pity, or exalted devotion, as if the emotion aroused by the tragic event were too intense to be contained. The chorales were affirmations of faith similarly inspired by the narrative, hymns where the congregation participated in the service.

• •

A backward glance at the development of the Passion music in the German Protestant Church emphasizes the fact that Bach, in writing his Saint John Passion, merely followed, in every respect, an immediate precedent of procedure—with, of course, a difference.

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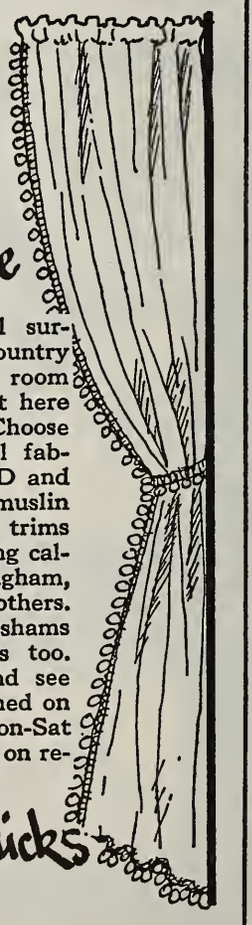
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custom of presenting the story of the divine passion in musical form. Johann Walther, as early as 1530, set the Passions both according to Saint Matthew and Saint John, and after him Bartholomäus Gese left a Passion in which the Evangelist intones the narrative while from the chorus comes not only the *"Turba,"* the voice of the crowd, but the individual parts of Jesus, Peter, or Pontius Pilate. Heinrich Schütz, about the middle of the seventeenth century, set all four of the evangelists. It should be noted that all of the choruses were *a capella* and polyphonically treated according to Roman tradition, that the recitatives were equally circumscribed by formal custom, although in the fervor of his subject, the composer often achieved living expression. But the custom of adding chorales or solo airs interrupting the narrative of the scripture for emotional commentary had not yet made its appearance. This custom was well established when Bach first treated the form. Handel in his first Passion (1704) expanded the rigid archaism and introduced contemplative solos. Reinhard Keiser (1712) and Johann Kuhnau, Bach's predecessor at Leipzig, in 1721, introduced chorales, in which the congregation joined the choristers. Thus the Passions which Bach knew and imitated were suffused with the dramatic freedom of the operatic style.

The orchestra in Bach's score doubles the vocal parts in the chorales, and accompanies the choruses. The recitatives are accompanied only by organ and harpsichord continuo with string bass. Parry notes the intentional absence of



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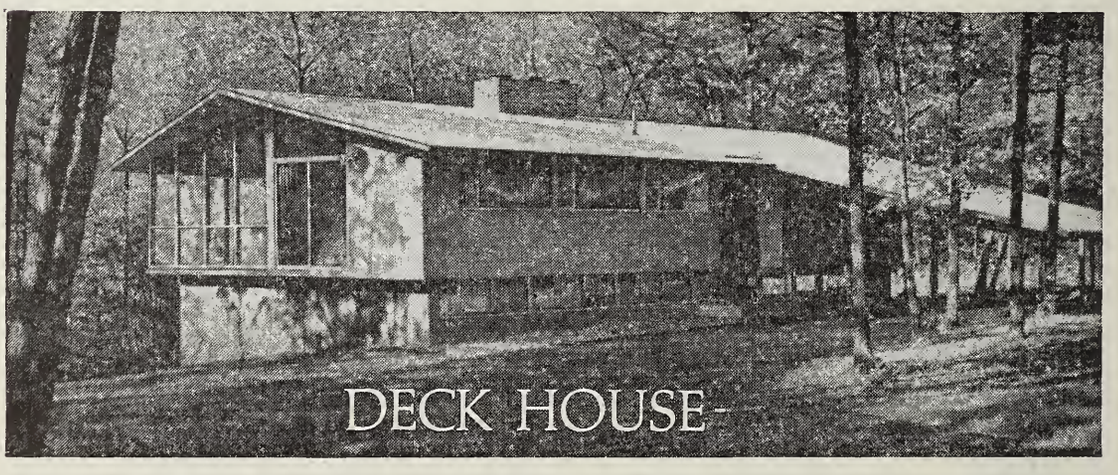
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brilliant coloring in the instrumentation—"Bach omits trumpets as well as the horns altogether from the score of the *'Johannespassion.'* It was natural that, for a function the object of which was the devout contemplation of the central mystery and tragedy of religion, he should choose instruments of more subdued tone, and he distributes them with evident consideration for the enhancement of the sentiment." But Bach seeks variety among the instruments of sombre character. In those numbers which represent the Jews' expostulation to Pilate, the second oboe part is given to the oboe d'amore, a deeper oboe, and in the successive tenor and soprano arias' deep lamentations over Christ's death, the dark color of the oboe da caccia (or its modern equivalent, the English horn) is used. In the final alto air, "It is finished," the solemn moment of Jesus' death, the viola da gamba (antecedent of the violoncello) is used.

Evidently not yet provided with a librettist, when, in 1723, still at Cöthen, Bach needed a text for his Saint John's Passion, the composer, according to conjecture, had to contrive his own verses. He must have relied upon texts of the Hamburg Councillor, Barthold Hinrich Brockes, which Handel had set. At any rate, a number of stanzas used by Bach are revisions of Brockes. Spitta, comparing the original and the borrowed lines, says, "Brockes' words are in the very worst taste, but Bach's verge on utter nonsense." Yet Schweitzer finds that Bach "avoids the insipidities of Brockes," and "turns his dramatic ideas to better purpose." His choice of the Evangelist John (if it were choice



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and not compulsion) has puzzled the commentators. The text of Saint John narrows considerably the account of Christ's last hours. The last supper, the agony in the garden, the prophecy of Peter's denial, the suicide of Judas Iscariot, the mockery of Christ upon the cross, the convulsions of nature at his passing—these essentially dramatic episodes, which Matthew vividly treats, are omitted in the gospel of John who, devoting two chapters (18 and 19) to the story, begins with Christ's arrest. The Saint Matthew Passion, beginning with the last supper, reaches this point only at the end of the first part. The Saint Matthew Passion is consequently more pictorial, more popular in appeal It is likewise more widespread, more disjointed in its narrative, and lends itself to the interspersion of contemplative arias and chorales. The Saint John Passion is as a narrative more detailed, more continuous despite the fact that Bach took from Matthew such striking episodes as the earthquake, and Peter's remorse, and incorporated them in the text of John. This narrative dwells in more detail upon the trial of Christ for his life, his questioning by Pontius Pilate and the High Priest, and his skillful answers—material less exterior, more subtle and thoughtful, and not without its tensely dramatic side. The Saint Matthew Passion, containing seventy-eight successive choruses, airs, and recitatives, is considerably longer than the Saint John Passion, which numbers only sixty-eight. The score of the Saint John Passion was revised not less than three times for subsequent performances, as changes in the parts

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show. The score which has come down to us is that used at a performance of 1727, other choruses having been used before (such as the present closing chorus of the first part of the Saint Matthew Passion, which originally opened the Saint John Passion).

The score is certainly not lacking in vivid musical description; there may be mentioned the ejaculatory choruses—the shouts of "crucify him" by the crowd, the derision of the soldiery, the long melisma on the word "scourged" when violent hands are laid upon Jesus. The Saviour's last words—"It is finished" (*"Es ist vollbracht"*) are given to a falling phrase, almost a leitmotiv, which is significantly treated in the ensuing contralto air (with viola da gamba). At its close the motiv is twice repeated adagio; there follow the words of the Evangelist: "And he bowed his head and departed." Thereupon, at this most agonized moment, the voices of the bass solo and the chorus are raised simultaneously, the one in doubt and questioning, the other in a chorale of quiet conviction.

"In the recitatives," in the opinion of Schweitzer, "Bach has preserved in the most admirable way the special tint of the narrative as it is in Saint John. His setting of the words of Jesus reproduces the superterrestrial, almost abstract elevation that characterises the Christ of the fourth Gospel from the beginning. The Jesus of Saint Matthew is much more human." And Terry: "Bach's Recitative speaks a language spontaneous and natural, unfolding the narrative with the inflexions of a good reader, restrained but conscious of its dramatic force and poignancy. Throughout the Saint John Passion it is impersonal except in the passages which describe Peter's weeping and the scourging of Jesus. Elsewhere the Evangelist recites the story impassively at a mean pitch somewhat lower than in the Saint Matthew Passion. The words of Christ are not, as there, marked by a distinguishing accompaniment. But his Recitative is of a dignified serenity which lifts his personality above the other characters."

"The Chorales," according to Spitta, "are such as Bach could write at the height of his powers. By a marvelous pliancy in the treatment of the parts, and an inexhaustible wealth of harmonic resource, he was able to distribute over the whole a fresh and varied vitality with a subtle and significant illustration of details."

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(Continued from page 3)

Orchestra in the 1964–65 season in Haydn's *The Seasons* and Stravinsky's *Pulcinella.* He appeared last season in Boston in Beethoven's *Ninth Symphony* and Schumann's *Scenes from Goethe's "Faust,"* and has also sung in a number of Berkshire Festival performances.

ERNST HAEFLIGER

The Swiss tenor, Ernst Haefliger, is known as an interpreter of oratorio in general, and Bach in particular. His performances as the Evangelist in the Bach Passions have been widely acclaimed. Since 1952 he has been very successful as the first lyric tenor of the Berlin Opera, where his performances of Mozart roles have been highly praised. Last season he presented concerts and recitals in New York, Boston, Washington, Cleveland and Canada, and also performed in Bach's St. Matthew and St. John Passions, Christmas Oratorio and B minor Mass in New York, Washington and Philadelphia.

NORMAN TREIGLE

Norman Treigle was born in New Orleans and received his vocal and musical training at Loyola University. He served his apprenticeship by performing many operatic roles with the New Orleans Opera Company. In 1953 Mr. Treigle joined the New York City Opera as leading bass baritone, and has been associated with this Company ever since. He has sung with many major opera companies and symphony orchestras in the United States, and also in summer festivals in various parts of this country.

BATYAH GODFREY

Batyah Godfrey was born in Portland, Maine, and graduated with the B.S. degree from the Juilliard School, where she was the recipient of a scholarship for four years. Last summer she won a fellowship at the Berkshire Music Center, where she received the *High Fidelity Magazine Award.* She has also won several other awards and scholarships and has appeared at the Santa Fe Opera Festival.

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BACH

Brandenburg Concerto No. 1, in F major

I. Allegro
II. Adagio
III. Allegro
IV. Minuet; Trio; Polacca; Trio

†Cantata 55, "Ich armer Mensch, ich Sündenknecht"

1. (Aria)
2. Recitative
3. Aria
4. Recitative
5. Chorale

ERNST HAEFLIGER *Tenor*

Intermission

Magnificat in D major

Chorus: Magnificat anima mea
Aria: Et exultavit (Soprano)
Aria: Quia respexit (Soprano)
Chorus: Omnes generationes
Aria: Quia fecit (Bass)
Duet: Et misericordia (Mezzo soprano and Tenor)
Chorus: Fecit potentiam
Aria: Deposuit potentes (Tenor)
Aria: Esurientes implevit bonis (Mezzo soprano)
Terzett: Suscepit Israel (Two sopranos and contralto)
Chorus: Sicut locutus est
Chorus: Gloria Patri

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In the opening allegro, the horns in a rising arpeggio followed by a triplet figure over the three oboes in sixteenths furnish at once the thematic material, the five instruments remaining throughout in the forefront. The adagio drops the horns and gives a plaintive melody to the first oboe, which is echoed in imitation by the violin. In the third movement, allegro, fully developed, the horns, two oboes and violin constitute the solo group, wherein the skill of the modern violinist is tested by full chords.

At this point the expected three movements of the traditional concerto have been fulfilled, even to the lively and rounded out quasi-finale. Bach adds as a sort of addendum what is to be the most delightful part of the Concerto—a minuet with three trios, the second of which is a polonaise. The first trio is for two oboes and bassoon only, the "polacca" for strings only without soloists, the third for the two horns and the three oboes. Whether Bach added these little movements to give the Brandenburg soloists a special opportunity, whether he considered the "addendum" optional or to be inserted before the second allegro will never be known.

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CANTATA No. 55, "Ich armer Mensch ich Sündenknecht"

This Cantata is one of only three cantatas which Bach wrote for solo tenor. It is the only one of the three which requires a chorale finale. It is scored for flute, oboe d'amore, bassoon, violins, bass and continuo. It was composed in 1731 or 1732 for the Sunday after Trinity. The opening calls for an aria with full instrumental forces. After a recitative, there is an extended aria with flute obbligato. Before the closing chorale there is another short recitative.

English translation by Charles Sanford Terry

ARIA

Ich armer Mensch, ich Sündenknect, ich geh' vor Gottes Angesichte mit Furcht und Zittern zum Gerichte. Er ist gerecht, ich ungerecht.

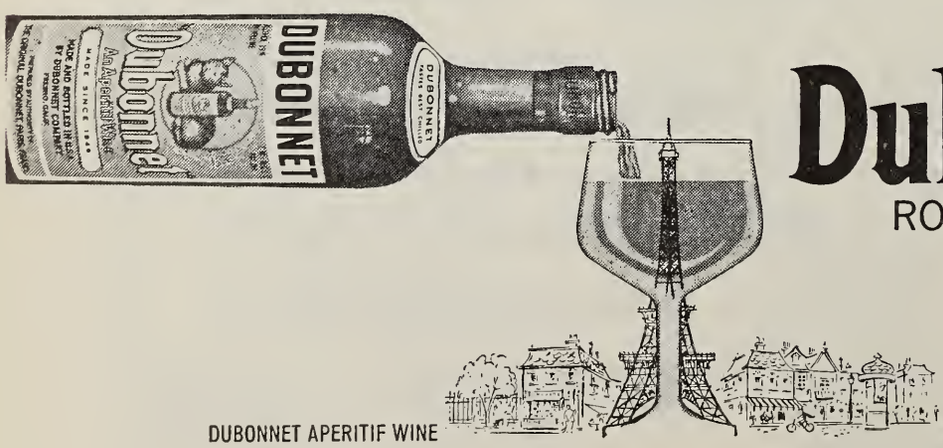
Poor wretched man, a slave of sin,
Before God's judgment seat I place me,
With awe and trembling fears abase me.
Unjust, can I His justice win?

RECITATIVE

Ich habe wider Gott gehandelt, und bin dem selben Pfad, den er mir vorgeschrieben hat, nicht nachgewandelt. Wohin! soll ich der Morgenröte Flügel zu meiner Flucht erkiesen, die mich zum letzten Meere wiesen: so wird mich doch die Hand des Allerhöchsten finden, und mir die Sündenrute binden. Ach ja! Wenn gleich die Höll' ein Bette für mich und meine Sünden hätte, so wäre doch der Grimm des Höchsten da. Die Erde schützt mich nicht, sie droht mich Scheusal zu verschlingen; und will ich mich zum Himmel schwingen, da wohnet Gott, der mir das Urteil spricht.

I have against just God offended and from the pathway strayed which for me had been planned and laid, nor Him attended. Where 'scape? Shall I, the wings of morning taking, to coward flight betake me? or in the depths of ocean hide me? There also shall the hand of God Almighty find me, and for my sins chastise me justly.

In truth, should hell itself close o'er me, still could His vengeance there o'ertake me; still thence from Him in terror must I fly. The earth protects me not; nay, nay, it quick engulfs the sinner. And if to heaven I should venture, God dwelleth there and threatens vengeance hot.



ARIA

Erbarme dich, lass die Tränen dich erweichen, lass sie dir zu Herzen reichen. Erbarme dich, lass, um Jesu Christi willen, deinen Zorn des Eifers stillen.

Have mercy, Lord!
Look with pity on my crying,
Let Thy heart regard my sighing,
And for Jesu's sake, Who loved me,
Turn Thy heavy anger from me!

RECITATIVE

Erbarme dich! Jedoch nun tröst ich mich, ich will nicht vor Gerichte stehen, und lieber vor den Gnadenthron zu meinem frommen Vater gehen. Ich halt ihm seinen Sohn, sein Leiden, sein Erlösen vor, wie er für meine Schuld bezahlet und genug getan, und bitt ihn um Geduld: hinfüro will ichs nicht mehr tun. So nimmt mich Gott zu Gnaden wieder an.

Have mercy, Lord! See, hope's to me restored! 'Tis not to judgment I'll betake me, but rather at God's throne of grace before my Father will I place me. There Jesu's love I'll tell, His Passion, His atonement rare, that paid my heavy debt, that cleansed and can redemption win. God's patience will I beg. Henceforth 'gainst Him I'll not sin, and haply God to grace will take me in.

CHORALE

Bin ich gleich von dir gewichen, stell ich mich doch wieder ein, hat uns doch dein Sohn verglichen durch sein Angst und Todespein. Ich verleugne nicht die Schuld, aber deine Gnad und Huld ist viel grösser als die Sünde, die ich stets in mir befinde.

Once in sin from Thee I parted,
Now I seek Thy face again.
For Thy Son, so loving-hearted,
Won me grace through His sore pain.
Nought of mine the debt can pay,
But God's love can sin outweigh.
Strong and sure it fails us never;
Mine it is and shall be ever.

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MAGNIFICAT

The Magnificat was most probably written for the Christmas Day vespers 1723, not in the form generally known today, but in E-flat major. It had no transverse flutes and differed in details of the scoring; there were also four interpolated numbers appropriate to the occasion and reminiscent of the old custom to represent the story of Christmas in scenic form. Since Bach removed these four Christmas hymns when he revised the work and transposed it to D major, it must be assumed that the new version was to be performed not at Christmas, but another great church festival. The time of this revision falls into the early 1730's and may be the first half of 1732.

A formal rounding off is contrived by thematic links between the first and last movement, a technique used several times by Bach during those years. The center is held by the choral fugue "Fecit potentiam"; it is the only movement apart from the two outer ones which requires full orchestral support.

The first movement opens with some magnificent concerted instrumental music, when three groups of themes—first pronounced in the trumpets, oboes and strings—change places several times. A symphonic piece in two sections is followed by the chorus, also consisting of two complementary parts, each

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of them combined with passages of the introductory symphony. This first movement closes with a shortened repetition of the introductory symphony. The next one displays a solo of the second soprano (in this performance sung by the alto) accompanied by the strings and is a piece of particular melodious beauty. It is followed by a tender duet of the first soprano and oboe d'amore ("Quia respexit"), leading directly to the chorus "Omnes generationes." The vision of "All generations" has inspired Bach to create a magnificent chorus; the perpetual imitations of the theme, beginning in the bass, produce the image of a crowd.

The subsequent bass solo contains an impressive perpetually repeated continuo-theme, which bears some formal resemblance to a chacony. The succeeding duet ("Et misericordia") owes its particular charm to the instrumentation, especially the muted strings and flutes. At the end of it the words "timentibus eum" ("that fear him") are characterized by restless oscillations and odd harmonics. In contrast to both outer movements with their passages for solo display, the central movement is based on the imitation principle. A five-part vocal fugue exposition is crowned by the theme pronounced triumphantly by trumpet and flutes. Semiquaver passages by the violins in unison are used by Bach to portray in the next tenor solo "Deposuit potentes" the fall of the mighty and raising of the humble. Two flutes in the score of the following dance-like alto aria "Esurientes implevit bonis" add particular



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charm. In the trio "Suscepit Israel" the oboes give the "tonus peregrinus" (in the first version of the Magnificat it was given by the trumpet), thereby alluding to the traditional vernacular rendering of the Magnificat, a gesture which was undoubtedly appreciated by the congregation in Leipzig. A motet-like choral figure, marked by a continuous interchange of established counterpoints, concludes the (actual) Latin text. The conclusion of the work is the praise of the Trinity, which since the establishment of the Christian church was used after the reading of Psalms. He sets the words to music in which mighty blocks of chords, interrupted each time by an imitating vocal part, lead finally into a shortened repetition of the first movement with the words "Sicut erat in principio."

Chorus
Magnificat anima mea Dominum.

Aria (*Soprano*)
Et exultavit spiritus meus in Deo salutari meo.

Aria (*Soprano*)
Quia respexit humilitatem ancillae suae; ecce enim ex hoc beatam me dicent

Chorus
Omnes generationes.

Aria (*Bass*)
Quia fecit mihi magna, qui potens est, et sanctum nomen eius.

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Duet (*Mezzo soprano* and *Tenor*)
Et misericordia a progenie in progenies timentibus eum.

Chorus
Fecit potentiam in brachio suo, dispersit superbos mente cordis sui.

Aria (*Tenor*)
Deposuit potentes de sede, et exaltavit humiles.

Aria (*Mezzo soprano*)
Esurientes implevit bonis, et divites dimisit inanes.

Terzett (*Chorus*)
Suscepit Israel puerum suum recordatus misericordiae suae.

Chorus
Sicut locutus est patres nostros, Abraham et semini eius in secula.

Chorus
Gloria Patri, et Filio et Spiritui sancto: sicut erat in principio, et nunc, et semper, et in secula seculorum.
Amen.

My soul doth magnify the Lord,

And my spirit hath rejoiced in God my Saviour.

For He hath regarded the low estate of His handmaiden: for, behold, from henceforth all generations shall call me blessed.

For He that is mighty hath done to me great things; and holy is His name.

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And His mercy is on them that fear Him from generation to generation.

He hath shewed strength with His arm; He hath scattered the proud in the imagination of their hearts.

He hath put down the mighty from their seats, and exalted them of low degree.

He hath filled the hungry with good things; and the rich He hath sent empty away.

He hath holpen his servant Israel, in remembrance of His mercy;

As He spake to our fathers, to Abraham, and to His seed for ever.

Glory be to the Father, and to the Son, and to the Holy Ghost,

As it was in the beginning, is now, and ever shall be, world without end. Amen.

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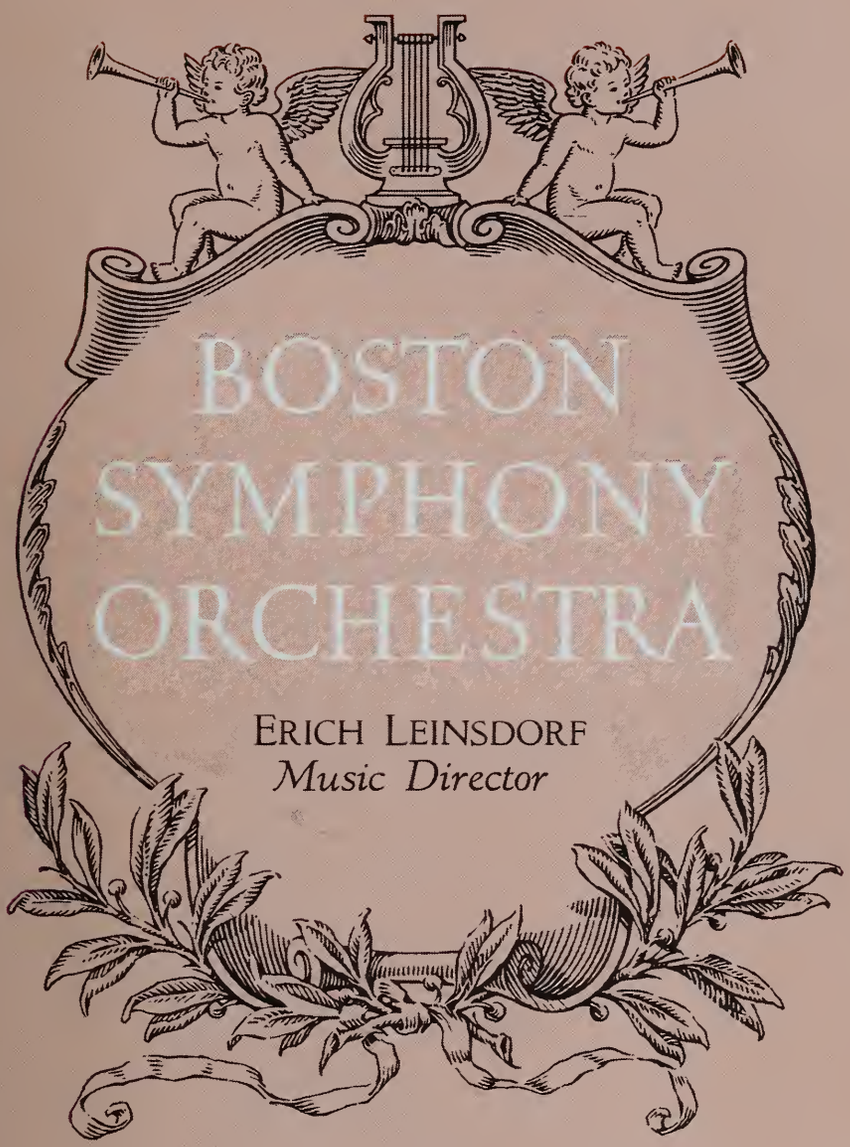
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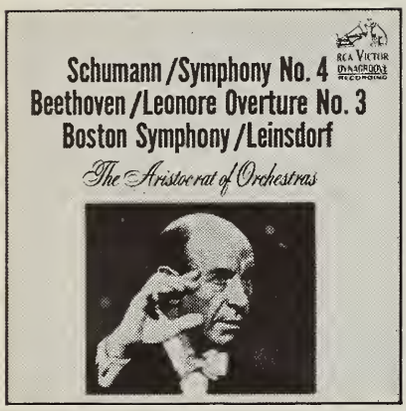


FOURTH WEEK

July 22, 23, 24, 1966

BERKSHIRE FESTIVAL



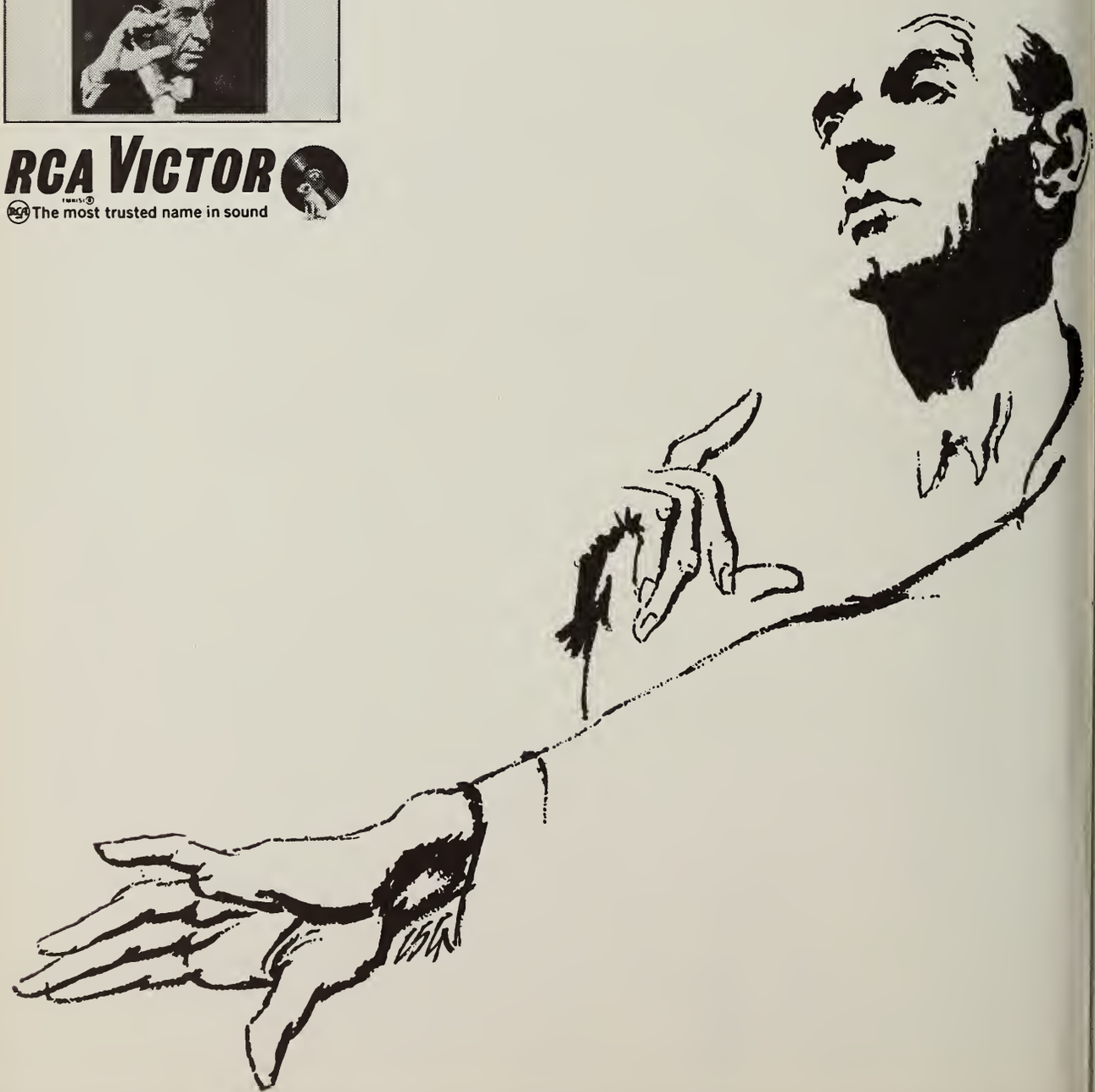


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TWENTY-NINTH SEASON

MUSIC SHED AT TANGLEWOOD, LENOX, MASSACHUSETTS

FOURTH WEEK

Historical and descriptive notes by

JOHN N. BURK

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SEIJI OZAWA

Seiji Ozawa has returned to Tanglewood as guest conductor at the Festival concerts for the past two years, having previously appeared on the stage of the Music Shed in 1960 as a student conductor of the Berkshire Music Center, where he received the Koussevitzky Memorial Scholarship as the most outstanding young conductor of that season (he was then twenty-three).

Before that time, Mr. Ozawa had attained a considerable reputation in Japan and in Europe. A graduate of the Toho School of Music in Tokyo, he had conducted the Japanese Radio Orchestra (NHK) and the Japanese Philharmonic. In 1959 he won the first prize at the international competition for orchestra conductors at Besançon.

Established in this country, he became Assistant Conductor of the New York Philharmonic in 1961 and has conducted as guest our principal orchestras in the east and west. He is the Music Director of the Toronto Orchestra and the Ravinia Festival.

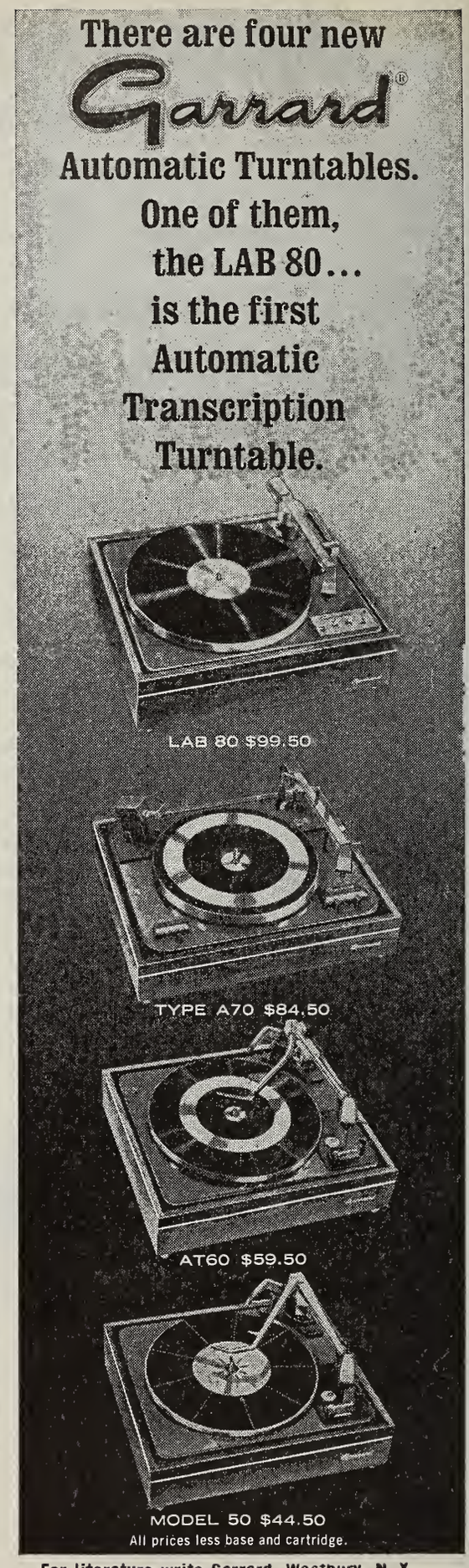
JOSEPH SILVERSTEIN

Joseph Silverstein succeeded Richard Burgin as Concertmaster in 1962. He became a member of the Boston Symphony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit, he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Mr. Silverstein has won signal honors here and abroad. In the autumn of 1961 he was awarded the prize in the Walter W. Naumburg Foundation Competition.

Since joining the Orchestra Mr. Silverstein has been heard as soloist in Boston and at Tanglewood at forty-three concerts.

VAN CLIBURN

Van Cliburn was born in Shreveport, Louisiana, and at six was taken by his family to Kilgore, Texas. His mother was his teacher before he studied (in 1951) with Rosina Lhevinne. He was helped by a number of scholarships which led to a climax when in 1958 he went to Moscow and won the Tchaikovsky Competition. Mr. Cliburn has appeared on many occasions with this Orchestra in Boston and at Tanglewood.



For literature write Garrard, Westbury, N. Y.

LILIAN KALLIR

Austrian-born Lilian Kallir came to this country at an early age and ranks today among the most distinguished young American pianists. From the time of her highly successful New York debut at the age of seventeen to the present summer of 1966 when she makes her first appearances with Erich Leinsdorf and the Boston Symphony Orchestra at Tanglewood, Miss Kallir has performed extensively throughout North America and Europe.

Among the orchestras with which Miss Kallir has played in this country and abroad are the New York Philharmonic, the Berlin Philharmonic, the Concertgebouw of Amsterdam, the Chicago Orchestra, the Minneapolis Symphony, the Orchestre de la Suisse Romande, the Gewandhaus Orchestra of Leipzig, the London Philharmonic, the Royal Philharmonic and the Philharmonia Orchestra.

JANE MARSH

Jane Marsh made her professional debut with the Boston Symphony Orchestra last fall, when she sang in Beethoven's Ninth Symphony. Her appearance at Tanglewood will be the first time she has sung in the United States since winning the First Prize in the Tchaikovsky International Vocal Competition in Moscow last month. Miss Marsh made her operatic debut a year ago at the Festival in Spoleto, where she sang Desdemona in Verdi's *Otello*. She has also participated in a concert of chamber music at the Library of Congress, and during the past season, sang with the New York Philharmonic Orchestra. Born in San Francisco, she graduated from Oberlin College in 1963.

VERONICA TYLER

Veronica Tyler, who sang with this Orchestra at the Berkshire Festival last summer, and in Boston during the winter, returns to Tanglewood after winning a Second Prize in the Tchaikovsky International Vocal Competition. Since her first New York appearance in the American Opera Society's 1961 presentation of Monteverdi's *The Coronation of Poppea,* Miss Tyler has had numerous singing engagements, including appearances with the New York City Opera, the New York Light Opera Company and the New York Philharmonic Orchestra. She was a scholarship student at the Juilliard School and previously at the Peabody Conservatory, having been born in Baltimore.

(Continued on page 5)



WEEKEND PRELUDE

Friday Evening, July 22, at 7:00

BRAHMS — Sonata in A major for Piano and Violin, *Op.* 100

I. Allegro amabile
II. Andante tranquillo; Vivace
III. Allegretto grazioso (Quasi andante)

Violin: JOSEPH SILVERSTEIN Piano: LILIAN KALLIR

Miss KALLIR plays the Steinway Piano

MENDELSSOHN — Songs for Mixed Chorus

Lerchengesang, Op. 48, No. 4
Im Grünen, Op. 59, No. 1
Es fiel ein Reif, Op. 41, No. 3
Morgengebet, Op. 48, No. 5
Auf dem See, Op. 41, No. 6
Mailied, Op. 41, No. 5
Neujahrslied, Op. 88, No. 1
Die Nachtigall, Op. 59, No. 4
Jagdlied, Op. 59, No. 6

TANGLEWOOD CHOIR, ALFRED NASH PATTERSON, Director

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SONATA IN A MAJOR FOR PIANO AND VIOLIN, *Op.* 100

By JOHANNES BRAHMS (1833–1897)

This Sonata was written at Thun during the composer's summer vacation in 1886. Brahms was particularly happy that summer, and the peace and beauty of his surroundings were so congenial that the composition written reflected this tranquillity. Writing about the A major Sonata in a letter to Brahms, Elizabeth von Herzogenberg says: "The whole Sonata is one carress." Perhaps in no other of the violin sonatas has Brahms exhibited to a greater degree his melodic power and his rhythmic by-play. The second movement is particularly interesting because of its intermingling of two opposite moods. It combines a song of meditation, together with a vivace which is sprightly, gay, even humorous. The concluding allegretto grazioso opens with a somber melody which is played with great breadth of tone on the violinist's G string. Nevertheless it should be noted that the composer's indication of "grazioso" must not be overlooked; otherwise the movement might develop into a "slow" one. It is in strict rondo form and closes with a coda which seems to express absolute happiness and content.

Lerchengesang

Wie lieblicher Klang, o Lerche, dein
Sang!
er hebt sich, er schwingt sich in Wonne.
Du nimmst mich von hier, ich singe
mit dir,
wir steigen durch Wolken zur Sonne.

The Lark's Song

How lovely your song, sweet minstrel
of day, as you fly towards heaven!
I join in your mirth and in the carol
you sing.

Im Grünen

Im Grün erwacht der frische Muth,
wenn blau der Himmel blickt.
Im Grünen da geht alles gut,
was je das Herz bedrückt.

Was suchst' der Mauern engen Raum,
du thöricht Menschen kind?
Komm, fühl' hier unter'm grünen
Baum,
wie süss die Lüfte sind.

Wie holde Kindlein spielt um dich
ihr Odem wunderlieb,
und nimmt all' deinen Gram mit sich,
du weisst nicht wo er blieb.

In the Verdure

All is lovely, as long as the heavens
are blue, all is well in whatever troubles
your heart.

Why do you foolishly look within your
narrow room? Come into the green
country and find how sweet the air is.
The wind has taken your grief with it!

Es fiel ein Reif

Es fiel ein Reif in der Frühlingsnacht,
er fiel auf die bunten Blaublümelein,
sie sind verwelket, verdorret.

Ein Jüngling hatte ein Mädchen lieb,
sie flohén heimlich von Hause fort,
es wusst' weder Vater noch Mutter.

Sie sind gewandert hin und her,
sie haben gehabt weder Glück
noch Stern,
sie sind gestorben, verdorben.

There Fell a Frost

There fell a frost on a springtime
night,
it fell on the bright blue flowers;
they withered, faded.

A youth was in love with a maiden;
they fled by stealth, away from home;
nor knew aught the father, nor mother.

They wandered widely, here and there,
they had neither luck, nor (lucky) star;
they died, they perished.

Morgengebet

O wunderbares tiefes Schweigen,
wie einsam ist's noch auf der Welt!
Die Wälder nur sich leise neigen,
als ging' der Herr durch's stille Feld.

Ich fühle mich wie neu geschaffen,
wo ist die Sorge nun und Noth?
Was gestern noch mich wollt'
erschlaffen,
dess schäm' ich mich im Morgenroth.

Die Welt mit ihrem Gram und Glücke
will ich, ein Pilger, froh bereit
betreten nur als eine Brücke
zu dir, Herr, über'm Strom der Zeit.

Morning Prayer

It is very quiet, very lonely in this
world.
I feel like a new man.
Where is the care and where is the
need?

I was very weak yesterday
And am ashamed this morning.
The world with its grief and fortune,
As a pilgrim I would like to bridge.

Auf dem See

Und frische Nahrung, neues Blut
saug' ich aus freier Welt;
wie ist Natur so hold und gut,
die mich am Busen hält!
Die Welle wieget unsern Kahn
im Rudertakt hinauf,
und Berge, wolkig himmelan,
begegnen unserm Lauf.
Aug', mein Aug', was sinkst du nieder?
Goldne Träume, kommt ihr wieder?
Weg, du Traum! so Gold du bist.
Hier auch Lieb' und Leben ist.

On the Sea

We all receive new life, new joys, which nature has provided with such tender care.
Our vessel glides gently along and leaves no trace behind. So should our troubles disperse like clouds before the wind. Life and love still fill the heart.

Mailied

Der Schnee zerrinnt, der Mai beginnt,
und Blüthen keimen auf Garten-
bäumen,
der Schnee zerrinnt, der Mai beginnt,
und Vogelschall tönt überall.

Pflücket einen Kranz und haltet Tanz
auf grünen Auen, ihr schönen Frauen,
pflückt einen Kranz und haltet Tanz
auf Grünen Au'n, ihr schönen Frau'n,
wo grüne Mai'n uns Kühlung streu'n.

Wer weiss, wie bald die Glocke schallt,
da wir des Maien uns nicht mehr
freu'n,
wer weiss, wie bald die Glocke schallt!

Drum werdet froh, Gott will es so,
der uns dies Leben zur Lust gegeben,
drum werdet froh, Gott will es so,
drum werdet froh, Gott will es so!
Geniesst der Zeit, die Gott verleiht.

May Song

A song of Spring. Flowers are beginning to bloom—birds are singing. Who knows how soon the bell may toll and there will be an end of joy. Therefore be gay, make earth a heaven, enjoy the hour while God gives power.

Neujahrslied

Mit der Freude zieht der Schmerz
traulich durch die Zeiten,
schwere Stürme, milde Weste,
bange Sorgen, frohe Feste
wandeln sich zur Seiten.

Und wo manche Thräne fällt,
flüht auch manche Rose,
schon gemischt, noch eh' wir's bitten,
ist für Thronen und für Hütten
Schmerz und Lust im Loose.

War's nicht so im alten Jahr?
Wird's im neuen enden?
Sonnen wallen auf und nieder,
Wolken geh'n und kommen wieder,
und kein Wunsch wird's wenden.

Gebe denn, der über uns
wägt mit rechter Wage,
judem Sinn für seine Freuden,
jeden Muth für seine Leiden,
in die neuen Tage.

Song for the New Year

In the heart joy and grief are always found together. Calm and tempest, pain and pleasure, days of trouble, hours of leisure, come like April weather.
Where a shower falls today, flowers may bloom tomorrow. In the cottage, in the palace, mirth is twined with sorrow.
Like the year just passed away, so this New Year may again bring ideal hopes and unexpected dangers.

Die Nachtigall

Die Nachtigall, sie war entfernt,
der Frühling lockt sie wieder;
was neues hat sie nicht gelernt,
singt alte liebe Lieder.

Jagdlied

Durch schwankende Wipfel schiesst goldener Strahl,
tief unter den Gipfeln das neblige Thal.
Fern hallt es vom Schlosse, das Waldhorn ruft,
es wiehern die Rosse in die Luft.

Bald Länder und Seeen, bald Wolkenzug
tief schimmernd zu sehen in schwindelndem Flug.
Bald Dunkel wieder hüllt Reiter und Ross,
o Lieb', o Liebe, so lass' mich los.

Immer weiter und weiter die Klänge zieh'n,
durch Wälder und Haiden, wohin, ach, wohin?
Erquickliche Frische, süss-schaurige Lust!
Hoch flattern die Büsche, frei schlägt die Brust.
Und weiter und weiter die Klänge zieh'n.

The Nightingale

The nightingale was far away;
springtime tempts her back;
new things she has not learned meanwhile,
she sings the old sweet songs.

The Hunting Song

As morning advances, her radiance is glancing on valley and rill.
Horns are sounding gaily the call to depart. The coursers are neighing, ready to start.
Woodlands and valleys re-echo their song, while restively swaying, hearts bounding together, they prepare for the chase.

SONGS FOR MIXED CHORUS

By FELIX MENDELSSOHN-BARTHOLDY (1809–1847)

The German romantic composers, in addition to writing many solo songs, took pleasure also in preparing songs for a group of voices singing in simple harmony.

Both the solo *Lied* and the choral song were composed primarily for informal use on social musical occasions rather than for our too-formal concert presentation. The Romantic composers inherited a useful art of "unequal counterpoint" straight from Haydn, Mozart and Beethoven. The combination of gentle polyphony and conventional harmonies make these songs uniquely attractive both for the singers and for the listening ear.

In general the text was selected from the ranking German poets of the day, and the most common subject was a form of nature worship. Birds, fields, streams—especially birds—dominate the songs.

(Continued from page 3)

SIMON ESTES

Simon Estes, before going to Moscow last month, where he was Third Prize winner in the men's division of the Tchaikovsky Competition, had been accepted as a Fellow in the Berkshire Music Center. Born and educated in Centerville, Iowa, Mr. Estes began serious music study in 1963 at the State University of Iowa, and later was a scholarship student at the Juilliard School. His first important professional appearances were made with European opera companies, notably with the *Deutsche Oper* in Berlin and in Rome. He has also sung in recital in Berlin, with orchestras in Stuttgart and Munich, and in oratorios in this country.

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Friday Evening, July 22, at 9:00

SEIJI OZAWA, *Conductor*

WILLIAM SCHUMAN — American Festival Overture

SCHUBERT — Symphony No. 5, in B-flat

I. Allegro
II. Andante con moto
III. Minuetto; Allegro molto
IV. Allegro vivace

Intermission

MENDELSSOHN — *Concerto for Violin and Orchestra, in E minor, *Op.* 64

I. Allegro molto appassionato
II. Andante
III. Allegro molto vivace

Soloist: JOSEPH SILVERSTEIN

STRAVINSKY — Suite from the Ballet, "L'Oiseau de feu"

Introduction: Kastcheï's Enchanted Garden and Dance of the Fire Bird
Dance of the Princesses
Infernal Dance of All the Subjects of Kastcheï
Berceuse
Finale

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Program Notes

Friday Evening, July 22

AMERICAN FESTIVAL OVERTURE

By WILLIAM HOWARD SCHUMAN

Born in New York City, August 4, 1910

The American Festival Overture was composed in the summer of 1939 for two special concerts of American music by the Boston Symphony Orchestra, and first performed at the second of these concerts in Symphony Hall under the direction of Serge Koussevitzky October 6, 1939.

The composer wrote as follows about his Overture on the occasion of its first performance.

"The first three notes of this piece will be recognized by some listeners as the 'call to play' of boyhood days. In New York City it is yelled on the syllables, 'Wee-Awk-Eee' to get the gang together for a game or a festive occasion of some sort. This call very naturally suggested itself for a piece of music being composed for a very festive occasion. From this it should not be inferred that the Overture is program music. In fact, the idea for the music came to mind before the origin of the theme was recalled. The development of this bit of 'folk material,' then, is along purely musical lines.

"The first section of the work is concerned with the material discussed



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above and the ideas growing out of it. This music leads to a transition section and the subsequent announcement by the violas of a fugue subject. The entire middle section is given over to this Fugue. The orchestration is at first for strings alone, later for wood winds alone and finally, as the fugue is brought to fruition, by the strings and wood winds in combination. This climax leads to the final section of the work, which consists of the opening materials paraphrased and the introduction of new subsidiary ideas. The tempo of the work is fast."

William Schuman attended the public schools in New York, and graduated with Bachelor of Science and Master of Arts degrees from Columbia University. He was the pupil of Max Persin in harmony, of Charles Haubiel in counterpoint, and studied composition in a more general sense with Roy Harris. He attended the Mozarteum Academy in Salzburg, Austria. He taught for several years at Sarah Lawrence College in Bronxville, New York, and is interested in problems of progressive education in relation to the arts. He held a Guggenheim fellowship (1939–40, 1940–41).

He has served as editor for G. Schirmer, Inc., and in 1945 became President of the Juilliard School of Music.

Since January, 1962, Mr. Schuman has been President of Lincoln Centre for the Performing Arts.



SYMPHONY No. 5 IN B-FLAT MAJOR

By FRANZ SCHUBERT

Born in Lichtenthal, Vienna, January 31, 1797; died in Vienna, November 19, 1828

Schubert composed his Fifth Symphony in the year 1816, between September and October. It was played at the house of Otto Hatwig in Schottenhof in the same autumn. The first public performance was at the Crystal Palace, London, February 1, 1873, August Manns conducting. The first performance by the Boston Symphony Orchestra, which may well have been the first in the United States, was on February 10, 1883, when Georg Henschel conducted.

The sluggishness of the world in awakening to its priceless heritage from Franz Schubert is one of the most incredible occurrences in musical history. Schubert remained during his life practically unnoticed and unknown even in his own Vienna, beyond his circle of personal friends. It is true that he had certain discerning and ardent champions after his death. Robert Schumann eleven years later made much of the chamber works and, discovering the great C major Symphony, put it into the hands of Mendelssohn at Leipzig and wrote winged words about it. Liszt labored for Schubert at Weimar, made piano transcriptions of many songs, including the great cycles, and called him *"le musicien le plus poète que jamais."* The ardor of Sir George Grove was equal to Schumann's, and his pioneering efforts have endeared him to every Schubert lover.

But the zeal of these champions missed the "Unfinished" Symphony,



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which was not dug up until it was forty-three years old, and the six earlier symphonies slept as untouched and unregarded manuscripts in their archives for many years. It was in 1867 that Grove visited Vienna with Sir Arthur Sullivan and discovered the parts of the Fifth Symphony (as copied by Ferdinand Schubert) in the possession of Johann Herbeck.

Alfred Einstein is reminded by Schubert's Fifth of Mozart's great G minor Symphony. He has found in this one an emergence from the domination of Beethoven, an expression of independence. "It is written in the cheerful key of B-flat major and scored for a small orchestra without trumpets and side-drums. The orchestral combination is exactly the same as that in the original version of Mozart's G minor Symphony, without clarinets. The only remaining reminiscence of Beethoven is the four-bar 'curtain' in the first movement, but this time it rises quietly; and it is one of the delicate refinements of this movement that this 'curtain' reappears in the development, but not in the recapitulation. The dynamics are pre-Beethoven. The Andante con moto hovers between Haydn and Mozart and its loveliest passage is reminiscent of the 'Garden' aria from *Figaro*. The Minuet is so Mozartian that it would fall into place quite naturally in the G minor Symphony. The Finale, on the other hand, is once again pure Haydn. And yet this chamber symphony is more harmonious and in many respects more original than its predecessor, and from the point of view of form the Finale is perhaps the purest, most polished, and most balanced piece of instrumental music that Schubert had yet written."

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CONCERTO IN E MINOR FOR VIOLIN, *Op.* 64

By FELIX MENDELSSOHN-BARTHOLDY

Born in Hamburg, February 3, 1809; died in Leipzig, November 4, 1847

Mendelssohn completed his Violin Concerto on September 16, 1844. Ferdinand David was the soloist at the first performance, which took place at the Gewandhaus concerts in Leipzig, March 13, 1845. Niels W. Gade conducted.

It was in 1844, three years before his death, that Mendelssohn put the last touches upon his Concerto for the Violin. Such a work was an idea long cherished by him, and dates back to the year 1823 when, a boy of fourteen, he made two attempts at the form. They figured among the astonishing number of manuscripts which he neatly turned out from the age of twelve—symphonies and operas included—and for the most part never published. Among the many accomplishments of the young Felix were the violin and viola, although the piano remained his chosen instrument.

The violinist proceeds at once with the songful main theme, to an accompaniment of the string orchestra. After a considerable amount of displayful passage work, the soloist yields first place to the orchestra, which makes its own exposition to a violin obbligato. The second theme is intoned in soft harmonies by the flutes and clarinets over a pedal G in the solo part. The development of the themes is considerable, following conventional courses. The cadenza before the recapitulation is conspicuous in trills and arpeggios.

The andante follows without break, the violin taking the lead in the presentation of the theme. The middle section is of an impassioned character, its agitation increased by a tremolo accompaniment which extends to the solo part itself. A short reprise leads, by way of a transitional allegretto, to the finale, allegro molto vivace. The violin again leads off with a scherzo-like theme, which it follows with a constant sparkle of passage work and thematic iteration.



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SUITE FROM THE DANCED STORY, "THE FIRE-BIRD"

By IGOR FEDEROVITCH STRAVINSKY

Born in Oranienbaum, near St. Petersburg, June 17, 1882

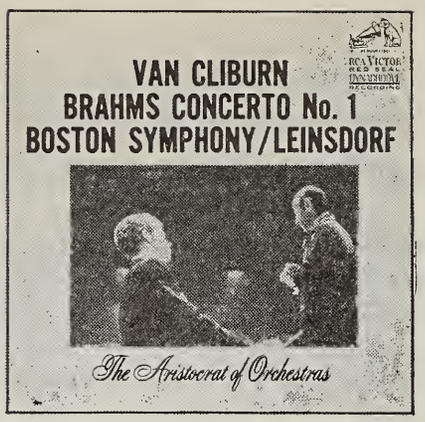
In the summer of 1909 Diaghilev asked Stravinsky to write a ballet founded on the old Russian legend of the Fire-Bird. The score is dated May 18, 1910. It bears a dedication to Andrey Rimsky-Korsakoff (the son of the composer). The scenario was the work of Fokine. The first performance of *L'Oiseau de Feu,* a *"Conte dansé"* in two scenes, was at the Paris Opéra on June 25, 1910. At this concert the composer's 1919 version of the Suite will be played.

Fokine's scenario may thus be described: After a short prelude, the curtain rises and the grounds of an old castle are seen. Ivan Tsarevitch, the hero of many tales, in the course of hunting at night, comes to the enchanted garden and sees a beautiful bird with flaming golden plumage. She attempts to pluck fruit of gold from a silver tree. He captures her, but, heeding her entreaties, frees her. In gratitude, she gives him one of her feathers which has magic properties. The dawn breaks. Thirteen enchanted princesses appear, coming from the castle. Ivan, hidden, watches them playing with golden apples, and dancing. Fascinated by them, he finally discloses himself. They tell him that the castle belongs to the terrible Kastcheï, who turns decoyed travelers into stone. The princesses warn Ivan of his fate, but he resolves to enter the castle. Opening the gate, he sees Kastcheï with his train of grotesque and deformed subjects marching towards him in pompous procession. Kastcheï attempts to work his spell on Ivan, who is protected by the feather. Ivan summons the Fire-Bird, who causes Kastcheï and his retinue to dance until they drop exhausted. The secret of Kastcheï's immortality is disclosed to Ivan: the sorcerer keeps an egg in a casket; if this egg should be broken or even injured, he would die. Ivan swings the egg backwards and forwards. Kastcheï and his crew sway with it. At last the egg is dashed to the ground; Kastcheï dies; his palace vanishes; the petrified knights come to life; and Ivan receives, amid great rejoicing, the hand of the beautiful princess.

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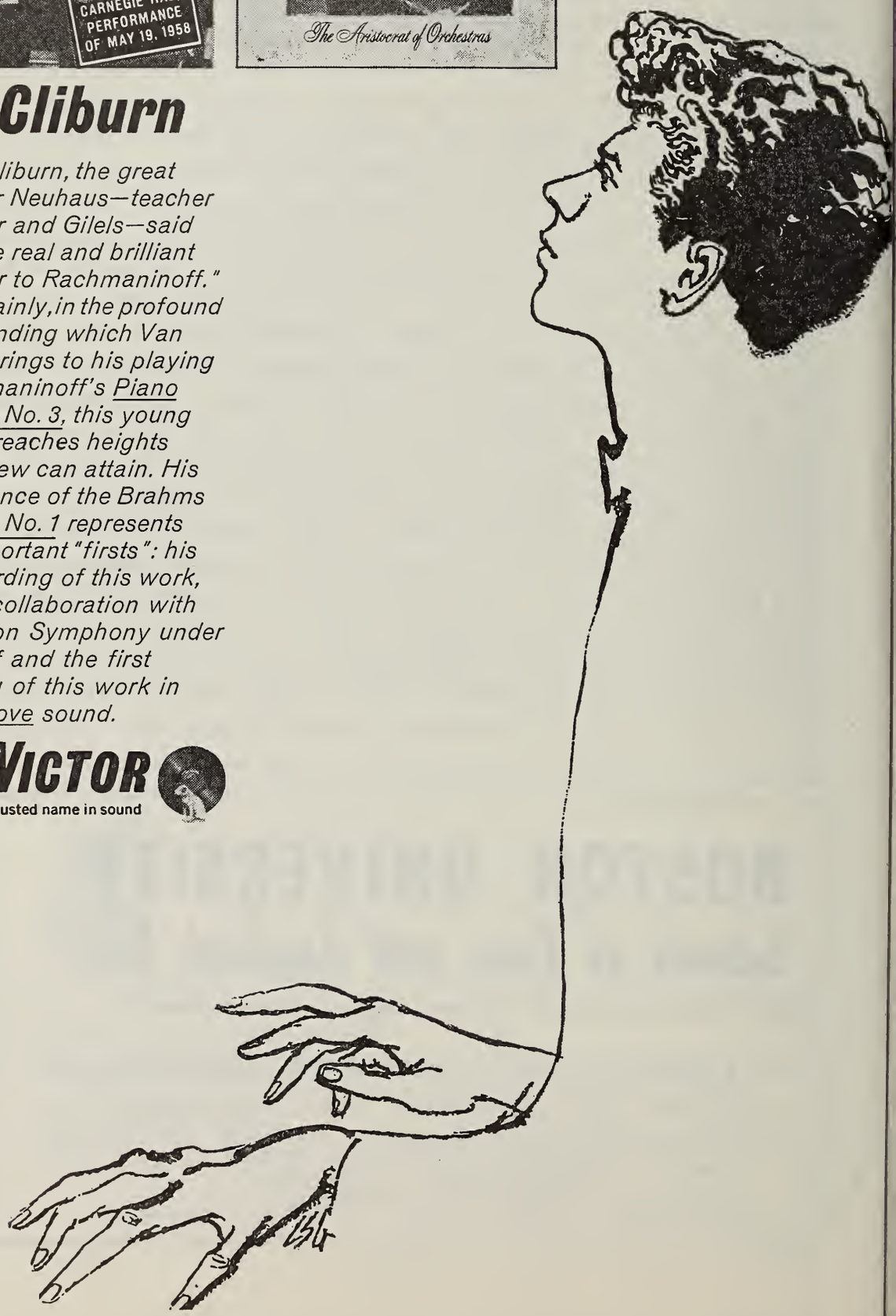


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BRAHMS — Tragic Overture, *Op.* 81

SCHUMANN — Symphony No. 2, in C major, *Op.* 61

I. Sostenuto assai; Allegro ma non troppo
II. Scherzo: Allegro vivace; Trio I; Trio II
III. Adagio espressivo
IV. Allegro molto vivace

Intermission

RACHMANINOFF — Piano Concerto No. 3, in D minor

I. Allegro ma non tanto
II. Intermezzo: Adagio
III. Finale

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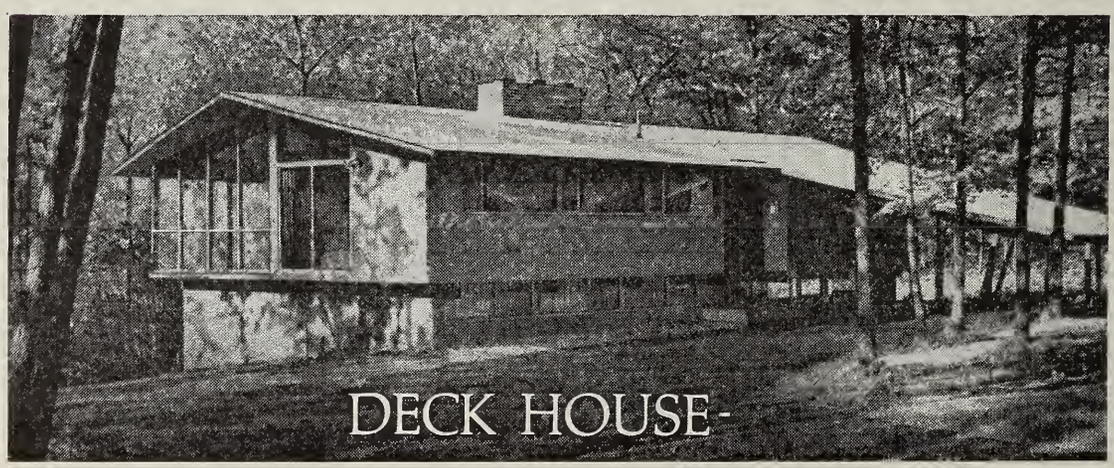
TRAGIC OVERTURE, *Op.* 81

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The *Tragische Ouvertüre,* like the *Academische Fest Ouvertüre,* was composed at Ischl in the summer 1880. It was first performed in Vienna by the Vienna Philharmonic under Hans Richter in the same year.

"One weeps, the other laughs," Brahms said of his pair of overtures, the "Tragic" and the "Academic Festival." Eric Blom adds, "Why not *'Jean* (Johannes) *qui pleure et Jean qui rit?'* " But as the bright overture does not precisely laugh but rather exudes a sort of good-natured, social contentment, a *Gemütlichkeit,* so the dark one is anything but tearful. Critics have imagined in it Hamlet, or Aristotle, or Faust, or some remote figure of classical tragedy, but none have divined personal tragedy in this score. Walter Niemann considers this Overture less genuinely tragic than the music in which Brahms did not deliberately assume the tragic mask, as for example the first movement of the D minor Piano Concerto or certain well-known pages from the four symphonies. He does find in it the outward tragic aspect of "harshness and asperity" and puts it in the company of those " 'character' overtures which have a genuine right to be called tragic: Handel's *Agrippina,* Beethoven's

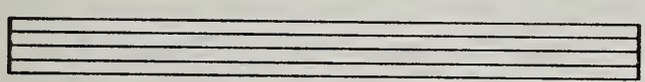


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Coriolan, Cherubini's *Medea,* Schumann's *Manfred,* Volkmann's *Richard III* overtures. No throbbing vein of more pleasing or tender emotions runs through the cold classic marble of Brahms' overture. Even the second theme, in F, remains austere and palely conventional, and its yearning is, as it were, frozen into a sort of rigidity. The minor predominates throughout, and the few major themes and episodes are for the most part, according to Brahms' wont, at once mingled harmonically with the minor; they are, moreover, purely rhythmical rather than melodic in quality; forcibly insisting upon power and strength rather than confidently and unreservedly conscious of them. The really tragic quality, the fleeting touches of thrilling, individual emotion in this Overture, are not to be found in conflict and storm, but in the crushing loneliness of terrifying and unearthly silences, in what have been called 'dead places.' Thus, at the very beginning of the development section, where the principal theme steals downward pianissimo, note by note, amid long-sustained, bleak harmonies on the wind instruments, and in its final cadence on A, E, sighed out by the wind after the strings, we almost think we can see the phantom of the blood-stained Edward flitting spectrally through the mist on the moors of the Scottish highlands; or again, at the tempo primo in the close of the development section, where all is silence and emptiness after the funeral march derived from the principal subject has died away; or lastly, at the close of the whole work, where the curtain rapidly falls on the gloomy funeral cortège to the rhythm of the funeral march."

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SYMPHONY No. 2, IN C MAJOR, *Op.* 61

By ROBERT SCHUMANN

Born in Zwickau, June 8, 1810; died in Endenich, July 29, 1856

This Symphony was begun in the latter part of 1845 and completed in 1846. Numbered second in order of publication, it was actually the third of Schumann's symphonies, for he composed his First Symphony, in B-flat, and the D minor Symphony, later revised and published as the Fourth, in 1841. The Symphony in C major was first performed under the direction of Mendelssohn at the Gewandhaus Concerts in Leipzig, November 5, 1846.

The C major Symphony seems to have been the product of Schumann's emergence from a critical condition verging on nervous collapse. It was composed at Dresden, where the Schumanns, married four years, had taken up their abode at the end of 1844, having left Leipzig. Clara had hoped for an improvement in her husband's condition by a change of environment.

The first three movements of the C major Symphony came into being through days and nights of work in the latter part of December. "My husband," wrote Clara to Mendelssohn on December 27, "has been very busy lately, and at Christmas he delighted and surprised me with the sketch of a new symphony; at present he is music pure and simple, so that there is nothing to be done with him—but I like him like that!"

Clara would rejoice as delight in his growing score would possess his thoughts and exclude darker fantasies: "What a joyful sensation it must be," she wrote, "when an abundant imagination like his bears one to higher and higher spheres. . . . I am often quite carried away with astonishment at my Robert! Whence does he get all his fire, his imagination, his freshness, his originality? One asks that again and again, and one cannot but say that he is one of the elect, to be gifted with such creative power." When Schumann wrote to Fischof of this Symphony that it "appears more or less clad in armor," his thoughts were still borne down by the associations that surrounded it. The music, by turn gently grave and openly joyous, is a life affirmation in every part. It exorcises dark fears, the blankness of impotence and depression. It becomes a triumphant assertion of the spirit restored to confident power. Wagner spoke not only for himself when he wrote: "We should make a grave mistake, if we thought the artist could ever conceive save in a state of profound cheerfulness of soul." With all artists, and with Schumann in exceptional degree, the act of creation was fortification for "cheerfulness of soul." "We musicians, as you are aware," he wrote to Hiller, "often dwell on sunny heights, and when the ugliness of life oppresses us, it is the more painful. . . . Outward storms have driven me into myself, and only in my work have I found compensation."

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CONCERTO FOR PIANOFORTE No. 3, IN D MINOR, *Op.* 30

By SERGEI RACHMANINOFF

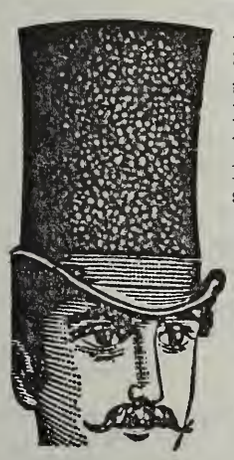
Born in Onega in the government of Novgorod, April 2, 1873;
died in Beverly Hills, California, March 28, 1943

Rachmaninoff wrote four concertos for the pianoforte. The Third of these belongs to the year 1909, and its occasion was his first visit to America. When he engaged to make a brief tour in this country, to take place in the autumn of 1909, musical plans then in his head took shape, and he was able to bring with him a completed Third Concerto. The composer tells us that he had not had time to practice it sufficiently during the summer, and took on the boat with him a "dumb piano" for the purpose. It was the only time in his life that he had used such a contrivance.

The tour consisted of about twenty concerts, including appearances with the Boston Symphony Orchestra, Max Fiedler, Conductor, in Boston and on tour.* Rachmaninoff has this to say about the tour in his "Recollections"

"During my tour with Fiedler and the Boston Symphony Orchestra, I played my Second Concerto. Fiedler, who appeared to like both my Concerto and its composer, showed the greatest kindness and courtesy towards me during the whole journey. He offered at once to perform 'The Isle of the Dead' with his Orchestra, and I gratefully accepted this proposal. During the course of that season he also performed my Second Symphony, and I think he is the only German conductor who now and then puts my 'Bells' on his programs. The success I had when I conducted my 'Symphonic Poem' may have induced the Boston Symphony Orchestra to offer me an engagement as Fiedler's successor; but although it was an incomparable pleasure to work with this excellent Orchestra, I refused the offer. The prospect of being absent from Moscow for any length of time, with or without my family, struck me as absurd. However, the appreciation of my work, shown by this proposal, made me very happy."

* Rachmaninoff played his Second Concerto with the Orchestra, in Boston, Philadelphia, Baltimore, New York, Hartford, and Buffalo.



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ERICH LEINSDORF, *Conductor*

BEETHOVEN · *Overture to "Coriolan" (After Collin), *Op.* 62

CHOPIN Piano Concerto No. 2, in F minor, *Op.* 21

I. Maestoso
II. Larghetto
III. Allegro vivace

Soloist: LILIAN KALLIR

Intermission

MOZART "Et incarnatus est," from the Mass in C minor, K. 427

VERONICA TYLER *Soprano*

VERDI "Ella giammai m'amò: Dormirò sol" from "Don Carlo"

SIMON ESTES *Bass*

VERDI Aria, "O patria mia," from "Aïda"

TCHAIKOVSKY Tatiana's Letter Scene from "Eugene Onegin"

JANE MARSH *Soprano*

Miss KALLIR plays the Steinway Piano

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Sunday Afternoon, July 24

OVERTURE TO "CORIOLAN," *Op.* 62 (AFTER COLLIN)

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Beethoven composed his Overture for Heinrich J. von Collin's play "Coriolan" in the year 1807. It soon found its use as a concert piece.

There has been speculation in print as to whether Beethoven derived his concept of the old Roman legend from Collin or Shakespeare. The point is of little consequence for the reason that both Shakespeare and Collin based their characters directly from the delineation of Plutarch. Beethoven himself could well have been familiar with all three versions. His library contained a much-thumbed copy of Plutarch's Lives, and a set of Shakespeare in the translation of Eschenburg, with many passages underlined.

Shakespeare's famous scene in which the inner struggle of honor, pride and love reaches its climax seems to be the direct subject of Beethoven's Overture. The opening chords, proud, ferocious, implacable, limn Coriolanus in a few bold strokes. The second subject, gentle and melodious, seems to introduce the moving protestations of his mother. The contrasting musical subject of Coriolanus recurs, at first resistant but gradually softening, until at the end there is entire capitulation.

The overstressing of literary concepts and allusions by the explainers of Beethoven has had abundant play in the *Coriolan* Overture. But it would be hard to deny that the composer's imagination must have been illuminated by this heroic and kindred subject in the making of one of his noblest works. It is of course not hard to see in Coriolanus the figure of Beethoven himself. The composer must have felt strangely close to the Roman noble, infinitely daring, the arch individualist, the despiser of meanness and ignorance who, taking his own reckless course, yielding to none, at last found himself alone against the world, clad in an armor of implacability which only one power could penetrate—the tenderness of feminine persuasion.

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PIANO CONCERTO No. 2, IN F MINOR, *Op.* 21

By FRÉDÉRIC CHOPIN

Born in Zelazowa-Wola, near Warsaw, February 22, 1810;
died in Paris, October 17, 1849

The Concerto in F minor was composed in 1829. It was actually his first concerto, although it was not published until after several compositions written later, including the E minor Concerto. The F minor Concerto was published in April, 1836 by Breitkopf & Härtel in Leipzig, and four months later by Schlesinger in Paris. It is dedicated to Chopin's longtime friend, the musically gifted and beautiful Countess Delphine Pototska. The delay in publication was caused in part by Chopin's having mislaid or lost the original orchestral parts on his way from Warsaw to Paris in 1830–31.

The orchestration may have been the work of Chopin himself, but apparently it failed to please anyone. It has been ruthlessly tampered with by several composers over the years, and it is unlikely that we ever hear it exactly as Chopin composed it.

Nevertheless, despite mishandling and definite changes in taste, the F minor Concerto remains a highly attractive work, superior in every detail to the E minor. The first movement, marked *Maestoso,* has an orchestral introduction little more than half as long as that to the E minor. The movement itself is vigorous, compact, and full of propulsive invention. Its lack of coda,

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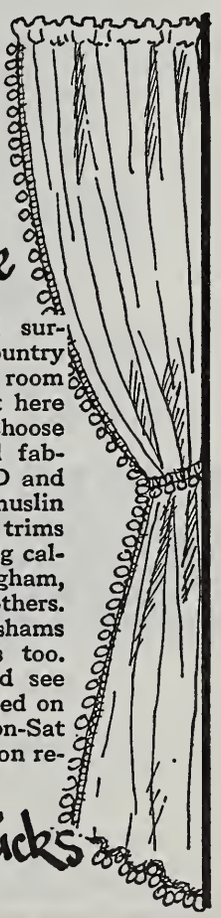
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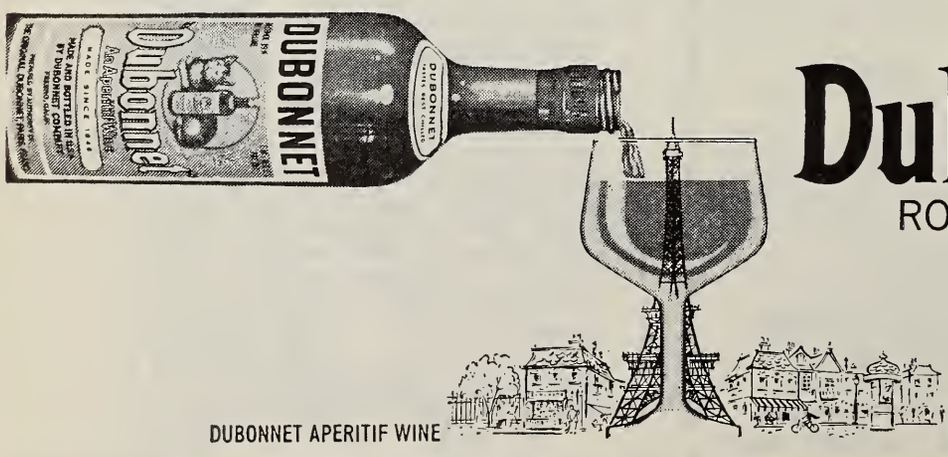
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far from marring its structure, is exactly right: the addition of further material could only have strained the expectations set up and the satisfactions supplied by what has gone before.

The *larghetto* second movement belonged, by Chopin's own statement (letter of October 3, 1829, to Tytus Voitsyekhovski), to his thoughts of Konstantsya Gladkovska. It is a luscious nocturne rich in *fioriture* that resemble the calls of invisible night-birds. But it has moments of assertive volume, and is saved from swooning by its admirable brevity. Of its middle section, in which the solo piano pronounces dramatically above an orchestral tremolo and doublebass *pizzicati,* Sir Donald Tovey wrote: "This is as fine a piece of instrumentation as Berlioz could have chosen to quote in his famous treatise."

The crown of the F minor Concerto is the closing *allegro vivace.* It is in triple time. The melody immediately presented by the solo piano is not only very beautiful in itself: it is also a good theme, amenable to development. There follows a section marked *scherzando,* with seductions like those of a superior mazurka. This is presented in exactly twenty-three measures. Then, with the excess of genius, the solo piano sounds, in octaves, a melody that is really the preceding one viewed from a different vantage-point. This supplies one of the most arresting events in Chopin's earlier works. After it he goes on with firmness and punctuality to a not-distant end. To say of the man who designed this movement that he was baffled by structural problems is to demonstrate misunderstanding of the nature of musical architecture. Chopin in 1829 was no fumbling apprentice; he was already a master.

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"ET INCARNATUS EST, FROM THE MASS IN C MINOR, K. 427

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

There was a personal reason for the composition of the Mass in C minor. When Mozart's fiancée Constanze Weber was ill, he vowed to write a Mass after her recovery. He wrote to his father on January 4, 1783: "As for the Mass, it is quite correct that it has not flowed from my pen without previous intention, I really promised it my heart." After his happy marriage on August 4, 1782 he at once got down to work. His frame of mind is clear from a letter which he wrote to his father on August 17, 1782: "I forgot to tell you last time that my wife and I make our devotions together . . . for some time we have always gone together to Holy Mass, to Confession and to Communion, and I have found I never prayed more fervently, confessed more sincerely or received Communion with more devotion than when at her side."

The pastoral "Et incarnatus est," from the second part of the Mass, is a brilliant aria of rich melodic grace. It was probably intended to be sung by Constanze at the Salzburg performance.

Et incarnatus est de Spirito Sancto
ex Maria virgine et homo factus est.

And was incarnated by the Holy Ghost
of the Virgin Mary and was made man.

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ARIA, "ELLA GIAMMAI M'AMÒ: DORMIRÒ SOL" FROM "DON CARLO"

By GIUSEPPE VERDI

Born in Roncole near Burseto, Italy, October 10, 1813; died in Milan, January 27, 1901

Verdi's "Don Carlo" was first performed in Paris on March 11, 1867. The aria "Ella giammai m'amò" occurs at the beginning of Act IV.

Philip II of Spain sings a soliloquy full of anxiety and brooding. He now knows that Queen Elizabeth does not love him. He fears that her love is really for his son Don Carlo. The turbulent uprisings in Flanders disturb him, the burning of heretics at the stake cause misgivings. He thinks of death while realizing his inability to search the hearts of men and to know what steps, under God's guidance, he should take.

Ella giammai m'amò!
No, quel cor chiuso è a me,
amor per me non ha!
Io la rivedo ancor
contemplar triste in volto
il mio crin bianco il dì
che qui di Francia venne.
No, amor per me non ha,
amor per me non ha!

She never loved me!
No, her heart is closed to me,
she has no love for me!
I can see her yet,
sad of face, surveying
my white hairs the day
she came here from France.
No, she feels no love for me,
she does not love me!

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il mio veron!
Già spunta il dì! Passar veggo
i miei giorni lenti!
Il sonno, o Dio! sparì
dai miei occhi languenti!
Dormirò sol nel manto mio regal
quando la mia giornata
è giunta a sera,
dormirò sol sotto la vôlta nera,
dormirò sotto la vôlta nera,
là, nell'avello dell'Escurial.
Se il serto regal a me
desse il poter
di leggere nei cor,
che Dio può sol veder! . . .
Ah! se il serto regal, ecc.

che Dio sol può veder!
Se dorme il prence,
veglia il traditore;
il serto perde il re,
il consorte l'onore!
Dormirò sol nel manto mio regal, ecc.

Ah! se il serto regal, ecc.

Ella giammai m'amò!
No! quel cor chiuso è a me,
amor per me non ha!

Where am I? . . . Those candelabra
about to go out! . . . The dawn whitens
my balcony!
Day is breaking already! I watch
my slow days passing!
Sleep, oh God, has vanished
from my weary lids!
I shall sleep only in my royal mantle
when I have reached
the evening of my days,
I shall sleep only in the black vault,
only in that black vault,
there, in my tomb in the Escurial.
If only the royal crown
gave me the power
to read men's hearts,
which God alone can see! . . .
Oh, if only the royal crown, etc.

which only God can see!
If the prince sleeps,
the traitor wakes;
the king loses his crown,
the husband his honour!
I shall sleep only in my royal mantle, etc.

Oh, if only the royal crown, etc.

She never loved me!
No, her heart is closed to me,
She does not love me!



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ARIA, "O PATRIA MIA," FROM "AÏDA"
By GIUSEPPE VERDI

In the autumn of 1869 Verdi wrote to a friend that he had "been asked to write an opera for a distant country." The distant country proved to be Egypt and the patron the Khedive Ismail Pasha. The Khedive wanted an opera dealing with the past glories of his land to celebrate two openings: the new Cairo Opera House and the Suez Canal. The opera was "Aïda." The first performance was in Cairo on Christmas Eve, 1871.

Based on a plot which had been sketched by the French Egyptologist, Auguste Mariette, the finished libretto was the work of Ghislanzoni with much help from Verdi himself. The story tells of the love and death of the Ethiopian Princess Aïda and the Egyptian warrior Radames.

The aria heard today comes from Act III. The scene is set on the banks of the Nile. It is moonlight. Aïda enters for her secret tryst with Radames.

Qui Radamès verrà Che vorrà dirmi? Io tremo! Ah! se tu vieni a recarmi, o crudel, l'ultimo addio, del Nilo i cupi vortici mi daran tomba, e pace forse e oblio.	Radames is coming here! What can he want to say to me? I tremble! Ah! If you should come, O cruel one, to bid me a last farewell, the dark swirling waters of the Nile shall be my grave, and bring me peace, perhaps, and oblivion.
O patria mia, mai più ti rivedrò! . . . O cieli azzurri, o dolci aure native, dove sereno il mio mattin brillò; o verdi colli, o profumate rive, o patria mia, mai più ti rivedrò! O patria mia, mai più, ah! mai più ti rivedrò! *ecc.* mai più, no, no mai più! O fresche valli, o queto asil beato che un dì promesso dall'amor mi fu! Or che d'amore il sogno è dileguato, o patria mia, non ti vedrò mai più! *ecc.* O patria mia, mai più ti rivedrò!	O my homeland, I shall never see you more! . . . O blue skies, O soft native breezes, where the light of my youth shone in tranquillity; O green hills, perfumed shores, O my homeland, I shall never see you more! O my homeland, never more, ah, never more shall I see you, *etc.* never more, never more! O cool valleys, O blessed, tranquil refuge which once was promised me by love! Now that the dream of love has faded, O my homeland, I shall never see you more! *etc.* O my homeland, I shall never see you more!

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TATIANA'S LETTER SCENE FROM "EUGENE ONEGIN"

By PETER ILYITCH TCHAIKOVSKY

Born in Votinsk in the government of Niatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

The first performance of "Eugene Onegin" took place in Moscow on January 23, 1881.

The Onegin of Pushkin's poem is a social lion, handsome, world-weary, disillusioned. His friend Lensky, a young idealist, unwisely introduces him to his fiancée, Olga Larin, and Olga's sister Tatiana, an innocent and romantic young girl who lives in a world of books and dreams. She is infatuated with Onegin, writes a letter which is a confession of love, and induces her nurse to take it to him. Onegin meets Tatiana in her garden. He is quite incapable of understanding her delicacy of character and feeling. He thanks her coldly for the letter, tells her he is not the marrying sort, and with some priggish moralizing about the need for maidenly reserve, he leaves her mortified and crushed. Onegin flirts with Olga at a ball, is challenged by her fiancé, Lensky. In the duel which follows, Lensky is killed. Years later Onegin, remorseful for the harm he has done, unexpectedly encounters Tatiana once more, and is surprised to find that she has become a beautiful and fashionable woman of the world, married to a much older man who worships her. Now

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Onegin is infatuated with the lady to whom he once condescended, and declares his love. Tatiana is moved to an admission that her old feelings are reawakened, but dishonorable thoughts are impossible to her. She leaves him precipitately and forever.

Tchaikovsky once tried to describe to Madame von Meck what the character of Tatiana meant to him. "Tatiana is not merely a provincial 'Miss,' who falls in love with a dandy from the capital. She is a young and virginal being, untouched as yet by the realities of life, a creature of pure feminine beauty, a dreamy nature, ever seeking some vague ideal, and striving passionately to grasp it. So long as she finds nothing that resembles an ideal, she remains unsatisfied but tranquil. It needs only the appearance of a man who—at least externally—stands out from the commonplace surroundings in which she lives, and at once she imagines her ideal has come, and in her passion becomes oblivious of self. Pushkin has portrayed the power of this virginal love with such genius that—even in my childhood—it touched me to the quick. If the fire of inspiration really burned within me when I composed the 'Letter Scene,' it was Pushkin who kindled it."

The text of Tatiana's letter is here quoted in the translation of Babette Deutsch (as published in the collected works of Pushkin, edited by Yarmolinsky). The preceding soliloquy added in the libretto is not in Pushkin's text:

(Tatiana remains for a long time lost in thought; then rises with emotion, wearing an expression of fixed resolve) "Though I should die for it, I've sworn to live first my heart's longing. The silent hopes of years are coming to life; I hear the voice of passion." (She goes to the writing table, writes, then pauses) "No, that will not do. How am I to begin?" (She writes, and stops to read what she has written) "I write to you without thought. Punish me if you will; I shall submit. But if you have a single spark of pity, then you will not abandon me. First I resolved to keep my secret and never give shape to the words!" (She lays the letter aside) "In my heart my love must lie unspoken!—No—it cannot be so! Come what will, I will confess!" (Writes)

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I write you, and my act is serving
As my confession. Why say more?
I know of what I am deserving—
That you should scorn me, or ignore.
But for my wretched fate preserving
A drop of pity, you'll forbear
To give me over to despair.
I first resolved upon refraining
From speech: you never would have
learned
The secret shame with which I burned,
If there had been a hope remaining

Why did you come to visit us?
Here in this village unfrequented,
Not knowing you, I would not thus
Have learned how hearts can be
tormented.
I might (who knows?) have grown
contented,
My girlish dreams forever stilled,
And found a partner in another,
And been a faithful wife and mother,
And loved the duties well fulfilled.

Another! . . . No, I could have given
My heart to one, and one alone!
It was decreed . . . the will of Heaven
Ordains it so: I am your own.
All my past life has had one meaning—
That I should meet you. God on High
Has sent you, and I shall be leaning
On your protection till I die . . .
You came in dreams: I feared to waken,
I loved your image even then;
I trembled at your glance, and when
You spoke, my very soul was shaken.
Only a dream? It could not be!
The moment that I saw you coming,
I burned, my pulses started drumming,
And my heart whispered: it is he!
Yes, deep within I had the feeling,
When at my tasks of charity,
Or when, the world about me reeling,
I looked for peace in prayer, kneeling,
That silently you spoke to me.

That I should see you once a week
Or less, that I should hear you speak,
And answer with the barest greeting,
But have one thing, when you were gone,
One thing alone to think upon
For days, until another meeting.
But you're unsociable, they say,
The country, and its dulness, bore you;
We . . . we don't shine in any way,
But have a warm, frank welcome for you.

Just now, did I not see you flitting
Through the dim room where I am sitting,
To stand, dear vision, by my bed?
Was it not you who gently gave me
A word to solace and to save me:
The hope on which my heart is fed?
Are you a guardian angel to me?
Or but a tempter to undo me?
Dispel my doubts! My mind's awhirl;
Perhaps this is a mad delusion,
The folly of a simple girl:
Fate plans a different conclusion . . .
So be it! Now my destiny
Lies in your hands, for you to fashion;
Forgive the tears you wring from me,
I throw myself on your compassion . . .
Imagine: here I am alone,
With none to understand or cherish
My restless thoughts, and I must perish,
Stifled, in solitude, unknown.
I wait: when once your look has spoken,
The heart once more with hope will glow,
Or a deserved reproach will show
The painful dream forever broken!

Reread I cannot . . . I must end . . .
The fear, the shame, are past
endurance . . .
Upon your honor I depend,
And lean upon it with assurance . . .

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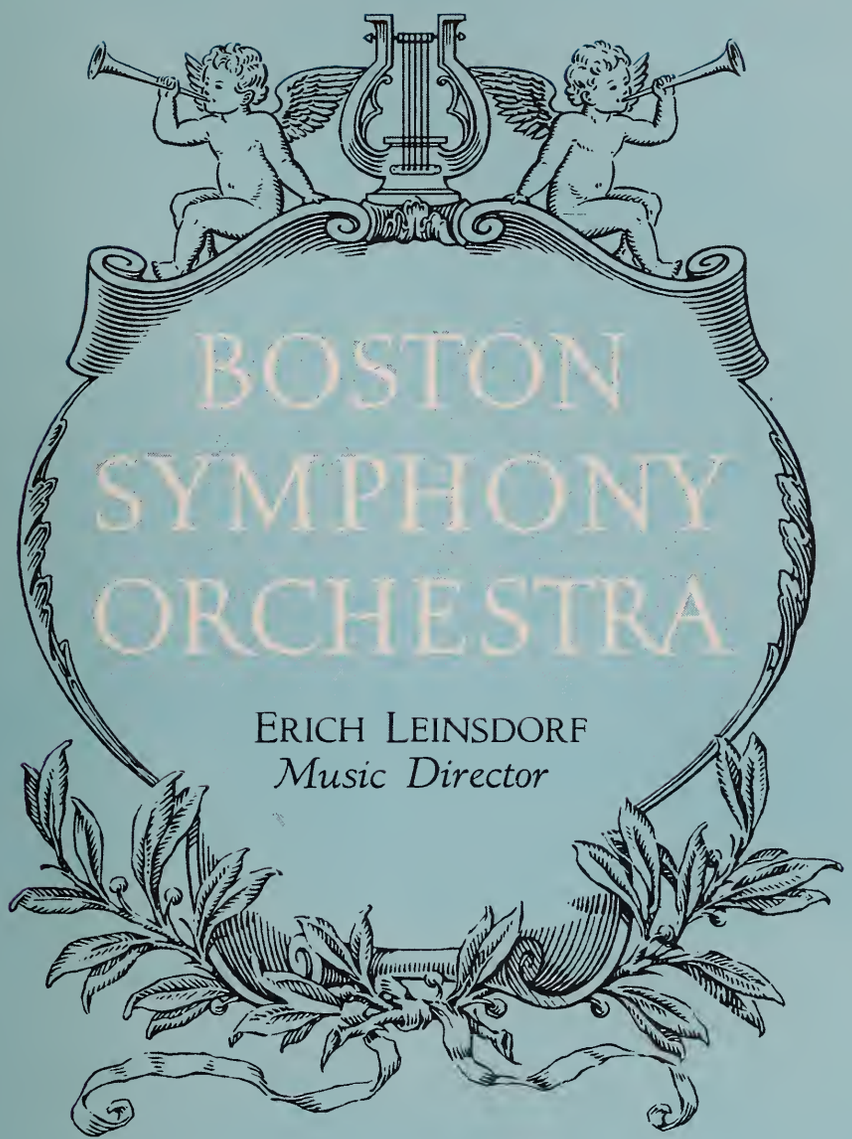
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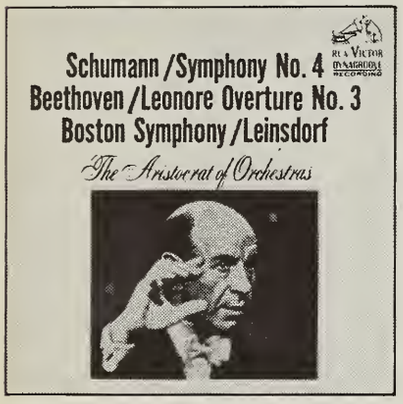


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FIFTH WEEK

Historical and descriptive notes by

JOHN N. BURK

Assisted by DONALD T. GAMMONS

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JULES ESKIN

Jules Eskin joined this Orchestra as principal cellist in the fall of 1964. Mr. Eskin became the principal cellist of the Cleveland Orchestra in 1961. He was born in Philadelphia and has also been a former student at the Curtis Institute where he studied with Leonard Rose. Before going to Cleveland Mr. Eskin played with the Dallas Symphony, and was first cellist with the New York City Center Opera and Ballet Orchestra. He made a recital tour of Europe in 1961 and has given recitals in Town Hall, New York. He has also played in the Casals Festival Orchestra in Puerto Rico.

ARA BERBERIAN

Ara Berberian is a member of the New York City Opera Company. In addition to numerous performances with that company, he has also performed roles in New Orleans, Philadelphia, Houston, and Cincinnati. He has made his career principally in the United States, having appeared as a regular soloist at the Marlboro Festival, with the Robert Shaw Chorale and with the orchestras of Chicago, Cleveland, Philadelphia, Pittsburgh and many other cities.

LILIAN KALLIR

Austrian-born Lilian Kallir came to this country at an early age and ranks today among the most distinguished young American pianists. From the time of her highly successful New York debut at the age of seventeen to the present summer of 1966 when she makes her first appearances with Erich Leinsdorf and the Boston Symphony Orchestra at Tanglewood, Miss Kallir has performed extensively throughout North America and Europe.

Among the orchestras with which Miss Kallir has played in this country and abroad are the New York Philharmonic, the Berlin Philharmonic, the Concertgebouw of Amsterdam, the Chicago Orchestra, the Minneapolis Symphony, the Orchestre de la Suisse Romande, the Gewandhaus Orchestra of Leipzig, the London Philharmonic, the Royal Philharmonic and the Philharmonia Orchestra.

JOSEPH SILVERSTEIN

Joseph Silverstein succeeded Richard Burgin as Concertmaster in 1962. He became a member of the Boston Sym-

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phony Orchestra in 1955 when he was twenty-three and the youngest member of the Orchestra at that time. Born in Detroit, he studied at the Curtis Institute of Music in Philadelphia, and later with Joseph Gingold and Mischa Mischakoff. He played in the orchestras of Houston, Denver and Philadelphia before joining this one. Mr. Silverstein has won signal honors here and abroad. In the autumn of 1961 he was awarded the prize in the Walter W. Naumburg Foundation Competition.

Since joining the Orchestra Mr. Silverstein has been heard as soloist in Boston and at Tanglewood at forty-three concerts.

THOMAS SCHIPPERS

Thomas Schippers was born in Kalamazoo, Michigan, March 9, 1930. He studied composition and piano with Victoria McLaughlin, at the age of 15 went to Philadelphia to study at the Curtis Institute, and in 1948 studied at the Berkshire Music Center. His career as conductor began when he led the Philadelphia Orchestra in 1948. He conducted the New York City Opera (1950–1955). He first conducted at the Metropolitan Opera Company in 1955. (He has conducted revivals of *The Flying Dutchman* and *La Forza del destino*.) Mr. Schippers has introduced operas by Menotti and shared with that composer the direction of the festival in Spoleto, Italy. He also conducted the New York Philharmonic on several occasions, also travelling abroad with this orchestra and its conductor, Leonard Bernstein. He conducted the Boston Symphony Orchestra as guest on February 21, 22 and 23, 1958, October 30–31, 1959, and March 17–18, 1961.

CLAUDE FRANK

Claude Frank was born in Nuremberg in 1925, but he emigrated in 1938 and has made his home in the United States since 1941. He studied piano and composition with Artur Schnabel for several years, a period which was interrupted by two years of service in the American Army (1944–46), in both Germany and Japan. During his military service he gave innumerable recitals in Europe, over Radio Tokyo and in many other Japanese cities. After his discharge from the Army he spent a summer at Tanglewood studying conducting with Serge Koussevitzky and also served for a time as assistant conductor of the renowned Dessoff Choirs. In 1947 he made a

(Continued on page 12)



WEEKEND PRELUDE

Friday Evening, July 29, at 7:00

SCHUMANN

Andante and Variations for Two Pianos, Two Cellos and Horn, *Op.* 46

CLAUDE FRANK, LILIAN KALLIR, MARTIN HOHERMAN, MISCHA NIELAND, JAMES STAGLIANO

Lieder —ARA BERBERIAN, *Bass* and CLAUDE FRANK, *Piano*

Mit Myrthen und Rosen, Op. 24, No. 9
Meine Rose, Op. 90, No. 2
Sonntags am Rhein, Op. 36, No. 1
Was will die einsame Thräne? Op. 25, No. 21
Schlusslied des Narren, Op. 127, No. 5
Der Arme Peter, Op. 53, No. 3
Erstes grün, Op. 35, No. 4
Schöne Wiege meiner Leiden, Op. 24, No. 5
Die beiden Grenadiere, Op. 49, No. 1

Mr. FRANK and Miss KALLIR play the Steinway piano

ANDANTE AND VARIATIONS FOR TWO PIANOS, TWO CELLOS AND HORN, *Op.* 46

Schumann's Opus 46, *Andante and Variations,* was composed in February of 1843, at a time when Schumann was suffering from exhaustion following the tremendous years of creation, 1840–42. The last big works from his pen had been the three string quartets, the Piano Quintet, Op. 44, and the Piano Quartet, Op. 47.

Writing of the early private readings of the music, Schumann observed that: "It has something of the spirit of an elegy; I think I was rather melancholy when I composed it." After the glittering superficialities in variation form perpetrated by Schumann's keyboard virtuoso contemporaries, Thalberg, Kalkbrenner, and Herz, Schumann's own *Andante and Variations* mark a return to true nobility of utterance and creative integrity. The role of the two cellos and French horn in this music is predominantly a supporting one; though there are times when their significance for the melodic line, tone color, or harmonic texture becomes essential.

The work was later recast for two pianos only, and this revised version is most commonly performed.

The Bell Telephone Hour will telecast scenes filmed at Tanglewood, possibly including portions of each day's activities and audience, over the NBC television network and other stations.

Mit Myrten und Rosen

Mit Myrten und Rosen, lieblich
und hold,
Mit duft'gen Cypressen und
Flittergold
Möcht' ich zieren dies Buch wie'nen
Totenschrein,
Und sargen meine Lieder hinein.
O könnt' ich die Liebe sargen hinzu!
Auf dem Grabe der Liebe wächst
Blümlein der Ruh',
Da blüht es hervor, da pflückt man
es ab,
Doch mir blüht's nur, wenn ich
selber im Grab.
Hier sind nun die Lieder, die einst
so wild,
Wie ein Lavastrom, der dem Aetna
entquillt,
Hervorgestürzt aus dem tiefsten
Gemüh,
Und rings viel blitzende Funken
versprüht.
Nun liegen sie stumm und totengleich,
Nun starren sie kalt und nebelbleich.
Doch auf's neu' die alte Glut sie
belebt,
Wenn der Liebe Geist einst über sie
schwebt.
Und es wird mir im Herzen viel
Ahnung laut,
Der Liebe Geist einst über sie taut;
Einst kommt dies Buch in deine
Hand,
Du süsses Lieb, du süsses Lieb im
fernen Land.
Dann löst sich des Liedes
Zauberbann,
Die blassen Buchstaben schau'n
dich an,
Sie schauen dir flehend ins schöne
Aug',
Und flüstern mit Wehmut und
Liebeshauch.

With Myrtle and Roses

With myrtle and roses, lovely and
sweet,
With fragrant cypress and tinsel gold
I will adorn this book like a shrine
for the dead,
And bury all my songs therein.
Oh could I but bury my love as well!
On the tomb of love grows the little
flower of peace,
There it grows forth, there one can
pluck it,
But for me it blooms only when
I am in my grave.
Here are now the songs that once
so wild
Like a stream of lava, from Etna
flown forth
Rushed out of the deepest folds of
my heart,
And scattered into many glittering
sparks.
Now they lie mute and resembling
death,
Now they stare coldly and pale
like mist.
But anew the old ardour will bring
them to life,
When the spirit of love soars above
them some day.
And I can feel it deep down in my
heart
That the spirit of love will bedew
them some day;
Some day this book will come to
your hand,
You sweet, sweet love in a
faraway land.
Then the song's magic spell shall be
released,
The pale letters will gaze up at you,
Imploring they will gaze into your
lovely eyes,
And will whisper with sadness and
love's gentle breath.

Meine Rose

Dem holden Lenzgeschmeide,
Der Rose, meiner Freude,
Die schon gebeugt und blasser
Vom heissen Strahl der Sonnen,
Reich ich den Becher Wasser
Aus dunklem, tiefen Bronnen.
Du Rose meines Herzens!
Vom stillen Strahl des Schmerzens
Bist du gebeugt und blasser;
Ich möchte dir zu Füssen,
Wie dieser Blume Wasser,
Still meine Seele giessen!
Könnt ich dann auch nicht sehen
Dich freudig auferstehen!

My Rose

To the fair jewel of spring,
To the rose of my delight,
Though now bent down and paled
By the sun's burning ray,
I offer the cup of water
From the deep, dark well.
You rose of my heart!
By sorrow's silent ray
You are now bent and paled;
Could I but at your feet
Like water for this flower,
Silently pour my soul!
Though I might never see you
Be joyously revived!

Sonntags am Rhein

Des Sonntag's in der Morgenstund
Wie wandert's sich so schön
Am Rhein, wenn rings in weiter Rund
Die Morgenglocken geh'n!
Ein Schifflein zieht auf blauer Fluth,
Da singt's und jubelt's d'rein;
Du Schifflein, gelt, das fährt sich gut
In all' die Lust hinein?
Vom Dorfe hallet Orgelton,

Sunday on the Rhine

How sweet it is on Sunday morn
To stray along the Rhine,
When early chimes, on breezes borne,
From far and near combine!
There glides a boat o'er azure flood,
And joyful songs resound;
O say, thou boat, is gay thy mood
Where all is gay around?
From yonder church the organ-peal

Es tönt ein frommes Lied,
Andächtig dort die Procession
Aus der Capelle zieht.
Und ernst in all' die Herrlichkeit
Die Burg herniederschaut,
Und spricht von alter guter Zeit,
Die auf den Fels gebaut.
Das Alles beut der prächt'ge Rhein
An seinem Rebenstrand,
Und spiegelt recht im hellsten Schein
Das gauze Vaterland,
Das fromme treue Vaterland
In seiner vollen Pracht,
Mit Lust und Liedern allerhand
Vom lieben Gott bedacht.

With songs of worship blends,
While slow a throng processional
From out the doorway wends.
And, grave against the smiling sky,
Looks down yon castle tow'r,
That tells of good old times gone by,
When founded was its pow'r.
All these doth Father Rhine display
Along his vine-clad strand,
And mirrors, on his shining way,
The broader Fatherland;
The true, devoted Fatherland
In all its splendor shows,
With joy and song on ev'ry hand,
That our dear Lord bestows.

Was will die einsame Träne?

Was will die einsame Träne?
Sie trübt mir ja den Blick.
Sie blieb aus alten Zeiten
In meinem Auge zurück.
Sie hatte viel leuchtende Schwestern,
Die alle zerflossen sind,
Mit meinen Qualen und Freuden
Zerflossen in Nacht und Wind.
Wie Nebel sind auch zerflossen
Die blauen Sternelein,
Die mir jene Freuden und Qualen
Gelächelt ins Herz hinein.
Ach, meine Liebe selber
Zerfloss wie eitel Hauch!
Du alte, einsame Träne,
Zerfliesse jetzunder auch!

Why Does the Lonely Tear Linger?

Why does the lonely tear linger?
It is but clouding my gaze.
It remained from days gone by
Still clinging to my eye.
It had many shining sisters,
They all have melted away,
With my torments and with my joys,
Melted in night and wind.
Like mists have also disappeared
The blue little stars
Which, with these torments and joys,
Smilingly filled my heart.
Oh, my own love even
Disappeared like a mere breath!
You old, lonely tear,
You too must melt by now!

Schlusslied des Narren

Und als ich ein winzig Bübchen war,
Hop heisa, hop heisa, bei Regen
und Wind,
Da machten zweie nun eben ein Paar,
Denn der Regen, der regnet
jeglichen Tag.
Und als ich, ach, ein Weib that frei'n,
Hop heisa, hop heisa, bei Regen
und Wind,
Da wollte mir Müssig geh'n nicht
gedeih'n,
Denn der Regen, der regnet
jeglichen Tag.
Die Welt steht schon eine hübsche
Weil,
Hop heisa, hop heisa, bei Regen
und Wind,
Doch das Stück ist nun aus, und ich
wünsch' euch viel Heil,
Und dass es euch künftig gefalle!

Clown's Song

When that I was a little boy,
With hey, ho, with hey, ho,
the wind and the rain,
A foolish thing was but a toy,
For the rain it raineth every day.
But when I came to man's estate,
With hey, ho, with hey, ho,
the wind and the rain,
'Gainst knaves and thieves men
shut the gate,
For the rain it raineth every day.
But when I came, alas! to wive,
With hey, ho, with hey, ho,
the wind and the rain,
By swaggering could I never thrive,
For the rain it raineth every day.

Der Arme Peter (1)

Der Hans und die Grete tanzen
herum,
Und jauchzen vor lauter Freude.
Der Peter steht so still und so stumm,
Und ist so blass wie Kreide.
Der Hans und die Grete sind
Bräut'gam und Braut,
Und blitzen im Hochzeitgeschmeide.
Der arme Peter die Nägel kaut
Und geht im Werkeltagkleide.
Der Peter spricht leise vor sich her,
Und schauet betrübet auf Beide:
"Ach! wenn ich nicht gar zu
vernünftig wär',
Ich täte mir was zu Leide."

Poor Peter (1)

Hans and Grete are dancing around,
Shouting with sheer joy.
Peter stands so silent and mute,
And is as white as chalk.
Hans and Grete are bridegroom
and bride,
And sparkle in wedding raiment.
Poor Peter there, he bites his nails
And wears his everyday clothes.
Peter speaks softly to himself,
And sadly gazes on both:
"Oh, were I not so sensible,
I would do away with myself."

Der Arme Peter (II)

"In meiner Brust, da sitzt ein Weh,
Das will die Brust zersprengen;
Und wo ich steh', un wo ich geh',
Will's mich von hinnen drängen.
Es treibt mich nach der Liebsten Näh',
Als könnt's die Grete heilen;
Doch wenn ich der in's Auge seh',
Muss ich von hinnen eilen.
Ich steig' hinauf des Berges Höh',
Dort ist man doch alleine;
Und wenn ich still dort oben steh',
Dann steh' ich still und weine."

Poor Peter (II)

"In my breast there dwells a pain,
Which almost breaks my heart;
Wherever I stay, wherever I go
It's driving me away.
I am driven to be where my
sweetheart is,
As if Grete could make me well;
But when I look into her eyes,
I must hurry away again,
I climb into the mountain's height,
There at least one is alone;
And when I quietly stand up there,
Then I stand still and weep."

Der Arme Peter (III)

Der arme Peter wankt vorbei,
Gar langsam, leichenblass und scheu.
Es bleiben fast, wie sie ihn seh'n,
Die Leute auf den Strassen steh'n.
Die Mädchen flüstern sich in's Ohr:
"Der stieg wohl aus dem Grab
hervor?"
Ach nein, irh lieben Jungfräulein,
Der steigt erst in das Grab hinein.
Er hat verloren seinen Schatz,
Drum ist das Grab der beste Platz,
Wo er am besten liegen mag
Und schlafen bis zum jüngsten Tag.

Poor Peter (III)

Poor Peter, he totters by,
Quite slowly, deathly pale and shy.
The people, as they see him pass,
Are almost stopping in the streets.
The girls whisper among themselves:
"Could he have come out of
the grave?"
"Oh no, you lovely maidens,
He only goes into his grave.
He has lost his beloved,
Hence the grave is the best place,
Where it is best for him to stay
And sleep until the judgment day."

Erstes Grün

Du junges Grün, du frisches Gras!
Wie manches Herz durch dich genas,
Das von des Winters Schnee
erkrankt,
O wie mein Herz nach dir verlangt!
Schon wächst du aus der Erde Nacht,
Wie dir mein Aug' entgegenlacht!
Hier in des Waldes stillem Grund
Drück' ich dich, Grün, an Herz
und Mund.
Wie treibt's mich von den Menschen
fort!
Mein Leid das hebt kein
Menschenwort;
Nur junges Grün, an's Herz gelegt,
Macht, dass mein Herze stiller schlägt.

First Green

You young green, you fresh grass!
How many hearts have you made well
That were made ill by winter's snow,
Oh how my heart does yearn for you!
From the soil's darkness you
grow now,
My eyes are greeting you with joy!
Here in the forest's silent dell
I press you, green, to heart and lips.
With mankind I will not consort!
No human word can heal my sorrow,
Only young green, laid on my heart,
Makes my heart beat more peacefully.

Schöne Wiege Meiner Leiden

Schöne Wiege meiner Leiden,
Schönes Grabmal meiner Ruh',
Schöne Stadt, wir müssen scheiden,
Lebe wohl, ruf ich dir zu.
Lebe wohl, lebe wohl!
Lebe wohl, du heilge Schwelle,
Wo da wandelt Liebchen traut,
Lebe wohl, du heil'ge Stelle,
Wo ich sie zuerst geschaut!
Lebe wohl, lebe wohl!
Hätt' ich dich doch nie geseh'n,
Schöne Herzenskönigin!
Nimmer, nimmer wär' es dann
geschehen,
Dass ich jetzt so elend bin.
Nie wollt' ich dein Herze rühren,
Liebe hab' ich nie erfleht;
Nur ein stilles Leben führen
Wollt' ich, wo dein Odem weht.
Doch du drängst mich selbst von
hinnen,
Bitt're Worte spricht dein Mund;
Wahnsinn wühlt in meinen Sinnen,
Und mein Herz ist krank und wund.

Beautiful Cradle of my Suffering

Beautiful cradle of my suffering,
Beautiful tombstone of my peace,
Beautiful city, we must part,
Farewell, I call to you.
Farewell, farewell!
Farewell, you sacred threshold,
There, where my sweetheart walks,
Farewell, you sacred place,
Where my eyes beheld her first,
Farewell, farewell!
Would that I had never seen you,
Lovely queen of my heart!
It would have never, never happened
That I suffer now so much.
I never wished to move your heart,
And never begged I for your love,
Only living a quiet life I wanted
Where you breathe, near you.
But you yourself drive me away,
Bitter words speak your lips;
Madness rages in my senses,
And my heart is sick and hurt.
And I drag, languid and weary,
My limbs along on my walking staff,

Und die Glieder, matt und träge,
schlepp' ich,
Schlepp' ich fort am Wanderstab,
Bis mein müdes Haupt ich lege
Ferne in ein kühles Grab.
Schöne Wiege meiner Leiden,
Schönes Grabmal meiner Ruh',
Schöne Stadt, wir müssen scheiden!
Lebe wohl, lebe wohl!

Till I shall lay my tired head
Far away in a cool grave.
Lovely cradle of my sufferings,
Lovely tombstone of my peace,
Beautiful city, we must part!
Farewell, farewell!

Die beiden Grenadiere

Nach Frankreich zogen zwei
Grenadier',
Die waren in Russland gefangen.
Und als sie kamen ins deutsche
Quartier,
Sie liessen die Köpfe hangen.
Da hörten sie beide die traurige
Mähr':
Dass Frankreich verloren gegangen,
Besiegt und geschlagen das tapfere
Heer,
Und der Kaiser, der Kaiser gefangen.
Da weinten zusammen die Grenadier'
Wohl ob der kläglichen Kunde.
Der eine sprach: "Wie weh' wird
mir,
Wie brennt meine alte Wunde!"
Der andre sprach: "Das Lied ist aus,
Auch ich möcht' mit dir sterben,
Doch hab' ich Weib und Kind
zu Haus,
Die ohne mich verderben."
"Was schert mich Weib, was schert
mich Kind,
Ich trage weit besser Verlangen;
Lass sie betteln gehn, wenn sie
hungrig sind,
Mein Kaiser, mein Kaiser gefangen!
Gewähr' mir, Bruder, eine Bitt':
Wenn ich jetzt sterben werde,
So nimm meine Leiche nach
Frankreich mit,
Begrab' mich in Frankreichs Erde.
Das Ehrenkreuz am roten Band
Sollst du auf's Herz mir legen;
Die Flinte gib mir in die Hand,
Und gürt', mir um den Degen.
So will ich liegen und horchen still,
Wie eine Schildwach', im Grabe,
Bis einst ich höre Kanonengebrüll
Und wiehernder Rosse Getrabe.
Dann reitet mein Kaiser wohl über
mein Grab,
Viel Schwerter klirren und blitzen;
Dann steig' ich gewaffnet herbor aus
dem Grab,
Den Kaiser, den Kaiser zu schützen!"

The Two Grenadiers

To France were returning two
grenadiers
Who had been in Russia in prison.
And when to the German lodging
they came,
They sadly bowed their heads.
There they were told the sorrowful
tale:
That France had been lost and
defeated,
Conquered and beaten the valiant
army,
And the Emperor, the Emperor
captured.
Then wept the grenadiers together
Over the mournful tidings.
One said: "How my heart aches,
How my old wound is burning!"
The other said: "The song is o'er,
I too would fain die with you,
But I have a wife and child at home,
Who without me will perish."
"What care I for wife, what care
I for child,
I have a far better desire;
Let them go begging if hungry
they are,
My Emperor, my Emperor captured!
Grant me, brother, but one request:
If I should now die,
Take my body along to France,
Entomb me in France's soil.
The medal on the red ribbon
You shall lay upon my heart;
Give me the musket in my hands,
And buckle on my sabre.
Thus I will lie and listen still,
Like a sentinel in the grave,
Till some day I shall hear the
cannon's roar
And the trotting of neighing steeds.
It is then that my Emperor will ride
over my grave,
Many swords will be clanking and
sparkling,
Then I shall rise, fully armed,
out of my grave,
My Emperor, my Emperor
defending!"

BOSTON SYMPHONY ORCHESTRA

Friday Evening, July 29, at 9:00

ERICH LEINSDORF, *Conductor*

Revised Program

SMETANA — †Overture to "The Bartered Bride"

SCHUMANN — Concerto for Violoncello and Orchestra in A minor, *Op.* 129

Nicht zu schnell—Langsam—Sehr lebhaft

Soloist: JULES ESKIN

DEBUSSY — Three Nocturnes

Nuages
Fêtes
Sirènes (with Women's Chorus)

Tanglewood Choir, prepared by Iva Dee Hiatt

Intermission

ELGAR — Variations on an Original Theme, *Op.* 36

Enigma: Andante

Variations:

I. "C.A.E." L'istesso tempo
II. "H.D.S.-P" Allegro
III. "R.B.T." Allegretto
IV. "W.M.B." Allegro di molto
V. "R.P.A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W.N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella-Intermezzo" Allegretto
XI. "G.R.S." Allegro di molto
XII. "B.G.N." Andante
XIII. "***—Romanza" Moderato
XIV. "E.D.U.—Finale"

†First performance at the Festival concerts

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BALDWIN PIANO — RCA VICTOR RECORDS

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V. "R.P.A." Moderato
VI. "Ysobel" Andantino
VII. "Troyte" Presto
VIII. "W.N." Allegretto
IX. "Nimrod" Moderato
X. "Dorabella-Intermezzo" Allegretto
XI. "G.R.S." Allegro di molto
XII. "B.G.N." Andante
XIII. "***—Romanza" Moderato
XIV. "E.D.U.—Finale"

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Program Notes

Friday Evening, July 29

OVERTURE TO THE OPERA "THE BARTERED BRIDE"

By FREDERICK SMETANA

Born in Leitomischl, Bohemia, March 2, 1824; died in Prague, May 12, 1884

"The Bartered Bride" (original title *"Prodana nevesta"*; German title *"Die verkaufte Braut"*), a comic opera in three acts, libretto by Karl Sabina, was composed in the early months of 1866, although preliminary sketches were made as far back as 1863. It was first performed at Prague, May 30, 1866. There have been many performances of the Overture at these concerts since the first in 1887.

"The Bartered Bride," an opera of folk character, both in music and story, has been thus described by Rosa Newmarch:

"The opera opens with a scene at a village festival in Bohemia. The pretty peasant-girl Marenka Krusina is sad because her lover Jenik is a poor unknown orphan, and because the professional village matchmaker is arranging her marriage with the son of a rich peasant, Micha Tobias. Vasek is only the second son of Tobias, the eldest, a mere 'good-for-nothing,' having left home some years previously. Vasek is next door to a fool, and stutters very badly—a comic feature which Smetana uses with great discretion and humor. He meets Marenka and tries to make love to her, without realizing that she is his future bride. The girl, however, guesses his identity and leads him on, profiting by the occasion to tell him that the Marenka to whom he is going to be married has already a lover, and a shrewish temper that will drive him

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into his grave. Meanwhile the match-maker tries to persuade Jenik to sell his rights in his sweetheart 'to the son of Tobias.' When Jenik hears to whom he is to dispose of his bride, he does not hesitate to sign the document. The miserable Vasek, terrified at the prospect of marriage as depicted by Marenka, runs after the beautiful gypsy-dancer Esmeralda. When he is found—dressed up in a bearskin—he refuses to sign the marriage contract. Marenka, who has heard of Jenik's mercenary conduct, is now rather disposed to marry Vasek out of pique. At this moment, however, her lover comes forward with the contract in which he sold her 'to the son of Tobias,' who, of course, proves to be none other than himself."

The Overture is based upon themes from the opera. The theme which begins it is connected with the marriage contract. The lyric theme for oboes is expressive of the sorrow of Marenka, the bride. The sprightly principal theme is at once given forth by the strings and wood winds in unison, *vivacissimo.* The motive is then tossed into a swift fugato, the voices of the string sections entering one after another. There is an equally bright subsidiary theme first proclaimed by the full orchestra, and then set as a counter-subject to the first theme. There is a brief middle section, *pianissimo,* but in the same tempo, introducing the wood-wind theme connected with the bride, and another in the strings. The riotous first subject returns, and is treated with increased brilliance to the conclusion.

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NOCTURNES ("CLOUDS," "FESTIVALS," "SIRENS")

By CLAUDE DEBUSSY

Born in St. Germain (Seine-et-Oise), France, August 22, 1862;
died in Paris, March 25, 1918

The world waited six years after hearing Debussy's first purely orchestral work, the *"Prélude à l'Après-midi d'un Faune,"* before his "Nocturnes" were made known. The "Nocturnes," composed in the years 1897–99, were but an interlude in Debussy's labors upon *"Pelléas,"* which had been occupying the composer since 1892 and was not to attain performance until 1902, two years after the instrumental nocturnes.

The Paris performances brought applause and general critical praise upon Debussy. He had established himself with the *"Faune,"* set up a new style of undeniable import, suffering nothing from the subdued grumbles of the entrenched old-school formalists. The "Nocturnes" were very evidently an advance, and a masterly one, in the quest of harmonic and modulatory liberation. What Mallarmé and his fellow symbolist poets had done in the way of freeing poetry from the metrical chains of the Parnassians, this Debussy had done for the musical formulæ of two centuries past. Periodic melody and orientation of tonality were gone. Debussy conjured his ærial sound structures with all the freedom which the *"tâchistes,"* dropping conventions of line, could cultivate. It was inevitable that Debussy should turn to the impressionist painters for a title that would not confine, and from Whistler, no doubt, he



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took the convenient abstraction "nocturne," which no more than points the composer's purpose of evoking a mood.

Debussy, who was wary of wordy explanations of his music, wrote this description of his intentions in the "Nocturnes":

"The title 'Nocturnes' is to be interpreted here in a general and, more particularly, in a decorative sense. Therefore, it is not meant to designate the usual form of the Nocturne, but rather all the various impressions and the special effects of light that the word suggests. *'Nuages'* renders the immutable aspect of the sky and the slow, solemn motion of the clouds, fading into poignant grey softly touched with white. *'Fêtes'* gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession (a dazzling fantastic vision) which passes through the festive scene and becomes merged in it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm. *'Sirènes'* depicts the sea and its countless rhythms and presently, amongst waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on."



CONCERTO FOR VIOLONCELLO AND ORCHESTRA, IN A MINOR, *Op.* 129

By ROBERT SCHUMANN

Born in Zwickau in Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann composed his Violoncello Concerto in October, 1850. It was probably not performed in his lifetime. The first recorded performance was one given at the Leipzig Conservatory to celebrate the fiftieth anniversary of his birth. The date was June 9, 1860, and the soloist, Ludwig Ebert.

It was in new surroundings, which might not have been considered favorable for composition, that Schumann wrote his Concerto for Violoncello. About two months before, he had installed himself at Düsseldorf. He had accepted the post of orchestral and choral leader, not without some hesitation, for Mendelssohn, who had conducted there, spoke not too well of the quality of the musicians. But the duties were light enough not to tax his strength or to intrude seriously upon the realm of the creative imagination.

The Schumanns, taking their farewell of Dresden, accordingly moved to the Rhine city on September 2, 1850. Clara was distressed at the noisy lodgings they were at first compelled to take, because her husband's failing health required a peaceful environment. But the local musicians gave the pair a heartening welcome, with a serenade, a combined concert, supper and ball on September 7. Choral and orchestral rehearsals began and promised well. This



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promise was not to be fulfilled; Schumann, unequal to the requirements of the position, later encountered friction which resulted in his forced resignation. But in October, 1850, Schumann was still optimistic over his new situation. Neither the necessity of adjustment to new routine, nor the strain of making new acquaintances prevented him from composing industriously. A visit to Cologne and the Cathedral there on September 29 made its impress upon the "Rhenish' Symphony, which he composed in November.

Before this he composed his Concerto for Violoncello and Orchestra. The work was sketched between October 10 and 16; the full score completed by October 24. Clara Schumann entered in her diary, November 16: "Robert is now at work on something. I do not know what, for he has said nothing to me about it [this was the Symphony in E-flat]. Last month he composed a concerto for violoncello that pleased me very much. It seems to me to be written in true violoncello style." There is another reference to the Concerto the following year. "I have played Robert's Violoncello Concerto again," Mme. Schumann wrote, October 11, 1851, "and thus gave to myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and the humor, and also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling there are in all the melodic passages!"

Schumann himself does not seem to have been entirely satisfied. He

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contemplated a performance at one of the Düsseldorf concerts two years later (May, 1852), but apparently withdrew the work. He did not give it to a publisher until 1854, and corrected the proofs early in that year, shortly before the sorrowful event which made restraint necessary—his attempt at suicide by throwing himself into the river Rhine.

The three movements of the Concerto are played without a break. In the first, which is in A minor, *nicht zu schnell,* the two themes are first presented by the solo instrument—the first after a few measures of orchestral introduction, the second after an intervening *tutti.* The slow movement, *langsam,* is in F major. It is based principally upon the expressive subject which the violoncello first discloses. An accelerando passage for the solo cello leads into the finale (*sehr lebhaft,* in A minor). A cadenza is introduced before the conclusion.

(Continued from page 3)

highly successful New York debut and in 1948 he joined the faculty of Bennington College in Vermont. He joined the faculty of Rudolf Serkin's Marlboro Music Festival in 1953, and there he found himself more and more the performing artist rather than artist teacher. Since 1959 he has appeared with the Boston Symphony Orchestra in Boston, New York, and Tanglewood; the New York Philharmonic, and the orchestras of Pittsburgh, Cincinnati, Chicago, Detroit, Baltimore, Denver, Zurich, Lausanne, Hamburg, Frankfurt, Amsterdam and Barcelona. He is well known for his understanding of chamber ensemble and has served as pianist of the Boston Symphony Chamber Players since its organization two years ago.

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VARIATIONS ON AN ORIGINAL THEME, *Op.* 36

By Sir Edward Elgar

Born in Broadheath, near Worcester, England, June 2, 1857;
died in Worcester, February 23, 1934

Written at Malvern, the composer's home, in 1899, these variations were first performed at one of Hans Richter's concerts in London, June 19, 1899.

"One evening, after a long and tiresome day's teaching," according to the composer's account, Elgar "musingly played on the piano the theme as it now stands." His wife asked, "What's that?" "Nothing," he replied, "but something might be made of it. Powell would have done this [Variation II] or Nevinson would have looked at it like this" [Variation XII]. "Thus the work grew into the shape it has now."

So there developed the "Variations on an Original Theme." Over each variation the composer inscribed the initials of a friend ("musical or otherwise"), and over the theme itself, where according to custom the word "Theme" or "Tema" would have appeared, he wrote merely the word "Enigma." It all seemed simple enough: His friends would read these initials and recognize in each of the fourteen variations the original of the musical portrait, or at least Elgar's intention of one. As for the world at large—they were at liberty to take the music as music, and need know nothing of its personalities or intimacies. The world (more especially England, of course) did readily take to the music. A copy fell into the hands of Hans Richter on the continent, through his agent. Although Richter had never met Elgar (then none too well known), he forthwith toured with the piece in June of the same year (1899), and firmly established the fame of its composer.

The "enigma" aspect of the variations at first seemed nothing more than a deft screen set up by the composer against the glare of full public scrutiny. "The variations have amused me," he remarked, "because I've labelled 'em with the nicknames of my particular friends. That is to say I've written the variations each one to represent the mood of the 'party.' It's a quaint idea and the result is amusing to those behind the scenes and won't affect the reader who 'nose nuffin.' "

Until his death, the names of those portrayed, although easily ascertainable among Elgar's circle of friends, remained a gentleman's secret so far as publication was concerned. Sir Adrian Boult has long possessed a score on the flyleaf of which, in 1920, the composer wrote the list of names.



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WEBER — Overture to "Der Freischütz"

SCHUMANN — Introduction and Allegro appassionato, Concert Piece for Piano and Orchestra, *Op.* 92

Soloist: LILIAN KALLIR

Intermission

SCHUMANN — †Fantasy for Violin in C major, *Op.* 131

Soloist: JOSEPH SILVERSTEIN

DVORÁK — Symphony No. 8, in G major, *Op.* 88

I. Allegro con brio
II. Adagio
III. Allegretto grazioso
IV. Allegro ma non troppo

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OVERTURE TO "DER FREISCHÜTZ"

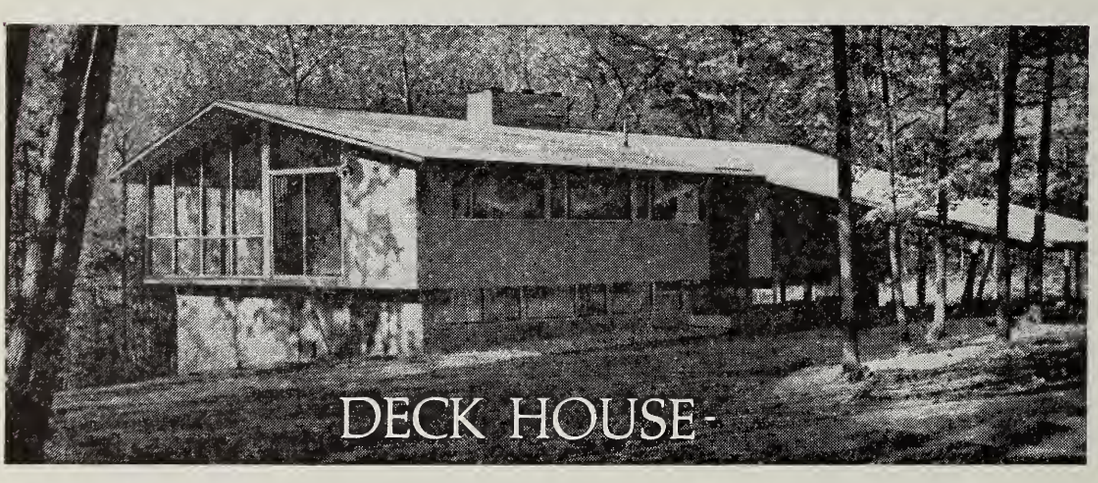
By CARL MARIA VON WEBER

Born in Eutin in Oldenburg, November 18, 1786; died in London, June 5, 1826

"Der Freischütz, Romantic Opera in Three Acts," Text by Friedrich Kind, was first performed at the *Schauspielhaus* in Berlin, June 18, 1821.

As early as 1810, Weber was attracted by an old folk tale in a collection called *"Gespensterbuch"* ("Ghost Book"). The story was called *"Der Freischütz,"* it was related by August Apel, and concerned charmed bullets molded in the hour before midnight, when the molder was in peril of being claimed by the Devil. Weber long planned an opera on this material, in a day when hair-raising fantasy was much sought on the stage. In 1817, Friedrich Kind took it in hand for him and quickly worked it into a libretto. The projected opera was first to be called "The Trial Shot" (*"Der Probeschütz"*), changed to "The Hunter's Bride" (*"Die Jägersbraut"*). It is believed that the last moment restoration of *"Der Freischütz,"* the original title of the tale, was made at the suggestion of Count Brühl, the Intendant of the Berlin Opera. Unlike the other titles, this one is virtually untranslatable.

Composed and performed late in his career, *"Der Freischütz"* was



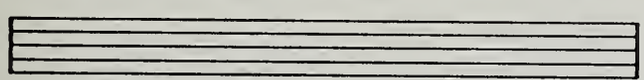
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Weber's first outstanding operatic success. Anticipation of this major attempt by the popular composer ran high in Berlin. Demonstrations at the performance were excited and prolonged. *"Der Freischütz,"* in effect a *Singspiel* with spoken German dialogue in treatment of a popular German folk legend, was soon taken to heart by German audiences. Detailed descriptions of the first performance of *"Des Freischütz"* are found in the biographies of Weber by his son, Baron Max Maria von Weber, and by Sir Julius Benedict, who was present as the young English pupil of the composer. Weber's remark in his diary is well known: "This evening *Der Freischütz* was given . . . in the *Schauspielhaus* with incredible enthusiasm. Overture and Bridesmaids' Song encored; out of seventeen numbers, fourteen loudly applauded. All went excellently well. He was called before the curtain . . . verses and wreaths came flying—*soli deo gloria.*"

Ernest Newman (in his *Stories of the Great Operas*) praises the Overture as "one of the world's masterpieces in its *genre,*" and one of the first instances where the overture is for the most part comprised of numbers from the opera itself. Only the horn quartet at the opening is not later to be heard on the stage. "Weber was not only a born musical dramatist but a very original and skillful orchestral colorist; and the Overture to *'Der Freischütz'* has a depth and brilliance and variety of tone to which there was nothing to compare in any previous operatic overture."

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INTRODUCTION AND ALLEGRO APPASSIONATO FOR PIANO AND ORCHESTRA, *Op.* 92

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

The year 1849 was a tirelessly active one for the composer Schumann. When, during the revolutionary insurrection in Dresden, he fled the city to avoid being conscripted, he hardly ceased to compose. *Genoveva* was completed in that year, the music for Byron's *Manfred* begun, the *Scenes from Faust* worked upon. There was a succession of songs, choral pieces and music for piano solo. He sketched the Introduction and Allegro appassionato in three days in September and completed it before the end of the month. Clara Schumann was delighted that her husband, who had suffered serious depression in the Dresden years, was so deep in his music. She knew that he had conceived for her this, his first piece for piano and orchestra since the Concerto in A minor, completed in 1845, and she wrote in her diary in September: "Today Robert finished the sketch of a concert allegro and introduction, and he is now beginning to score it. I very much enjoy playing it—it is very passionate and I shall certainly play it that way. The introduction, which has now become quite clear to me (until now Robert has played it only once), is very beautiful, the melody deep and thoughtful. I must get to know the allegro more intimately in order to have a complete impression of it."

When, however, she brought it to performance, the event was surrounded with a sense of disappointment. The pair had gone to Leipzig in February, 1850, for the first production of *Genoveva* and the initial performance of the opera had been postponed. Clara played the new *"Konzertstück"* at a Gewandhaus concert on February 14. "A terrible nervousness possessed me," she wrote in her diary. The reception was warm, but not much more than polite. Clara felt that "the audience did not appreciate the beautiful work as it deserved, and I kept on thinking that it was I who was responsible for this; in short, I was deeply distressed."

In the Introduction (*"Langsam"*) the melody is given to the clarinets and flute over piano arpeggios, other instruments joining. In the Allegro the piano part is self-sustaining, colored by light supporting chords. As the music becomes more impassioned and increasingly brilliant to a fortissimo close, the orchestra supplies forceful interjections.

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FANTASY FOR VIOLIN IN C MAJOR, *Op.* 131

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

The *Fantasie* for violin with orchestra, Op. 131, composed in 1853 for Joseph Joachim, is a short, compact work. Its serene, almost classical feeling must have made it very congenial to Joachim who, according to Clara Schumann, interpreted it "magnificently" at the first public performance. In none of Schumann's works for solo instrument and orchestra does the orchestra ever present or gather up the thematic material in the tutti sections, as in classical concertos or those of Brahms. Nowhere is the orchestra so subordinated to the solo instrument, however, as in this *Fantasie*. In the short introduction, the orchestra gives out a rather wandering theme which reappears in the development of the main movement. The violin enters with a dramatic arabesque, and indulges in florid passage-work while the orchestra leads round to the first subject as the pace quickens. This is announced by the solo violin, in A minor, as is the key-hovering second subject. The orchestra bursts out with a march-like theme to herald the development, which is short and much less ingenious than the parallel sections of Schumann at the height of his powers. The recapitulation brings with it no surprises. While there is undoubtedly an awkwardness about the solo part which must have made the work seem ungrateful when it appeared (although it is child's play to the modern virtuoso), enough is made of the violin's natural resources to suggest that Joachim perhaps had a hand in revising it, as he had the solo part of the Violin Concerto.

REMAINING FESTIVAL PROGRAMS

AUGUST 5 (SKROWACZEWSKI)	***AUGUST 6** (LEINSDORF)	**AUGUST 7** (SKROWACZEWSKI)
PROKOFIEV: Romeo and Juliet, Suite No. 2 SAINT-SAENS: Cello Concerto in A minor (**Parnas**) SCHUMANN: Symphony No. 4	MOZART: The Magic Flute (**Shirley, Marsh, Simon, Godfrey, Reardon, Sills, Castel, Raskin, Berberian, Flagello, Jones, Elgar, Tanglewood Choir**)	BARBER: Medea's Meditation and Dance of Vengeance SAINT-SAENS: Piano Concerto No. 4 (**Johannesen**) BEETHOVEN: Symphony No. 3, "Eroica"
AUGUST 12 (EHRLING)	**AUGUST 13** (LEINSDORF)	***AUGUST 14** (LEINSDORF)
SIBELIUS: Symphony No. 1 TCHAIKOVSKY: Symphony No. 4	HINDEMITH: Symphonic Metamorphosis SHOSTAKOVITCH: Cello Concerto (**Kates**) TCHAIKOVSKY: Lisa's Scene and Arioso from The Queen of Spades (**Marsh**) VERDI: Introduction, Willow Song and Ave Maria from "Otello" (**Marsh**) WAGNER: Excerpts from "Gotterdammerung"	WAGNER: Prelude to Act III, "Lohengrin" BRAHMS: Symphony No. 1 PROKOFIEV: Violin Concerto No. 2 (**Ushioda**) SCHULLER: Excerpts from Seven Studies on Themes of Paul Klee TCHAIKOVSKY: Piano Concerto No. 1 (**Dichter**)
AUGUST 19 (LEINSDORF)	**AUGUST 20** (LEINSDORF)	**AUGUST 21** (LEINSDORF)
BRUCKNER: Symphony No. 4 LISZT: "Todtentanz" for Piano and Orchestra (**Darre**) LISZT: Piano Concerto No. 1 (**Darre**)	BRAHMS: Symphony No. 4 LISZT: Fantasia on Themes from Beethoven's "The Ruins of Athens" (**Bolet**) LISZT: Piano Concerto No. 2 (**Bolet**)	VERDI: Te Deum BEETHOVEN: Symphony No. 9 (**Curtin, Alberts, Cassilly, Paul, Festival Chorus**)

*The programs of August 6 and 14 will be televised, including occasional scenes of the audience, by WGBH-TV (Channel 2) in Boston and by NBC Television Network respectively.

Programs subject to change

SYMPHONY No. 8, IN G MAJOR, *Op.* 88

By ANTONÍN DVOŘÁK

Born in Mulhausen, Bohemia, September 8, 1841; died in Prague, May 1, 1904

Composed between October 26 and November 8, 1889, this Symphony was published as No. 4 in 1892. It was first performed from the manuscript, February 2, 1890, at Prague under the composer's direction and was likewise conducted by the composer in Cambridge, England, June 16, 1891.

This Symphony, published as the Fourth (the Fifth being the Symphony "From the New World," published in 1893) was actually the eighth of the symphonies of Dvořák, four symphonies earlier than the published five having been since brought forth.*

The Symphony opens with a theme in G minor stated by the winds and, after a pianissimo cadence, a second theme in G major is made known by the flute in birdlike suggestion. This theme, and its rhythm in particular, are to become the main material of the development while the composer introduces many happy lyrical episodes. The minor theme introduces the recapitulation which nevertheless is dominated by the flute theme worked up to a brilliant close.

The adagio opens with a melody by the strings in E-flat major which changes form as it is taken up pianissimo by the woodwinds. A middle section in C major brings a new theme from the flute and oboe over descending violin passages. A repetition of the first part is briefly worked.

The allegretto grazioso (in G minor) is not the classical minuet with regular repeated sections, but is based on a theme of haunting charm, introduced by the first violins and considerably developed. The trio (in G major) is a waltz-like theme first heard from flute and oboe. There is a literal repetition of the first part and a coda.

* This Symphony has long been known as No. 4, according to the publication made in the composer's lifetime. The posthumous publication of four earlier symphonies increases the total to nine and makes this the last but one. The catalogue of Emil Burghauser, published in 1960, lists them as follows:

1 – 1865 Symphony in C minor (The Bells of Zlonice). Published recently.
2 – 1865 Symphony in B-flat, Op. 4. Published recently.
3 – 1873 Symphony in E-flat (orig. Op. 10). Published in 1912.
4 – 1874 Symphony in D minor (orig. Op. 12). Published in 1912.
5 – 1875 Symphony in F, "No. 3" (orig. Op. 24). Op. 76. Revised, 1887. Published in 1888.
6 – 1880 Symphony in D, "No. 1." Op. 60. Published in 1882.
7 – 1885 Symphony in D minor, "No. 2." Op. 70. Published in 1885.
8 – 1889 Symphony in G, "No. 4." Op. 88. Published in 1892.
9 – 1893 Symphony in E minor, "No. 5" (*From the New World*). Op. 95. Published in 1894.

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The finale (in G major) opens with a trumpet fanfare and an initial theme from the cellos somewhat in the character of the composer's Slavonic Dances. The theme is given to the full orchestra, its returns interspersed with new subjects from the flute and later from the oboes and clarinets. The principal theme is heard as at first in the cellos, the clarinets and then the violins taking it before the closing coda.

Dvořák's Fourth Symphony was sometimes called the "English" Symphony, but like all of his symphonies, including the "New World," it is thoroughly Czech in spirit, abounding even more than its fellows in folkish melody and dance rhythms. The title probably comes from the fact that the firm of Novello in London published it and because the composer, receiving the degree of Doctor of Music at Cambridge University on June 16, 1891, conducted this work in recognition of the honor. Dvořák was somewhat uneasy at this ceremony as he confessed in a letter to a friend. The Latin language was as strange to him as English and when he realized that certain solemn Latin pronouncements were being directed at him, he felt as though he were "drowning in hot water." He took comfort in the reflection that if he could not talk Latin, he could at least set it to music (his *Stabat Mater* was on the Cambridge program).

Simrock, to whom the composer had been under contract since 1876, offended Dvořák's musical sensibilities and likewise his peasant's instinct for a fair trade by offering him only 1,000 marks ($250) for the Symphony in G major. Simrock protested that there was little return to be expected from his large works for chorus and for orchestra, which by that time were numerous. He even complained that the small works were not profitable, this in spite of the fact that the Slavonic Dances for piano duet stood on many a piano throughout Europe and were making the name of Dvořák generally familiar. The composer had not been without encouragement—Bülow, in acknowledging the dedication of his Third Symphony in F major in 1887, had called him: "next to Brahms, the most God-gifted composer of the day." Brahms himself had warmly befriended him. Dvořák wrote to Simrock that Simrock's refusal of his larger works would throw doubt upon his smaller ones. If he had swarming ideas for larger works, what could he do but act upon such ideas as came to him from on high and work out the music in suitable proportions? Simrock, unable to dispute God's prerogative, repented and made peace with the offended Dvořák.

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Sunday Afternoon, July 31, at 2:30

THOMAS SCHIPPERS, *Conductor*

ROSSINI — †Overture to "La Gazza Ladra"

SCHUMANN — Piano Concerto in A minor, *Op.* 54

I. Allegro affettuoso
II. Intermezzo: Andantino grazioso
III. Allegro vivace

Soloist: CLAUDE FRANK

Intermission

MOUSSORGSKY — "Pictures at an Exhibition" (Piano Pieces, Arranged for Orchestra by MAURICE RAVEL)

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Sunday Afternoon, July 31

OVERTURE TO "LA GAZZA LADRA"

By GIOACCHINO ANTONIO ROSSINI

Born in Pesaro, Italy, February 29, 1792; died in Passy, France, November 13, 1868

La Gazza Ladra ("The Thieving Magpie"), *opera buffa* in two acts, to an Italian libretto by Tommaso Gherardi del Testa, based on the French melodrama *La pie voleuse; ou La Servante de Palaiseau,* by Louis Charles Caigniez and Jean Marie Théodore Baudouin, was composed in 1817. It was first produced on May 31 of that year at La Scala, Milan.

The overtures of Rossini have a special champion in Francis Toye, the English biographer of this composer. "The most important overtures," he writes, "rescued at long last from the embraces of tired military bands on the piers of depressing seaside resorts, are beginning to creep back once again into the programs of our more enterprising concerts." Mr. Toye goes further in reference to the whole opera *La Gazza Ladra.* He calls it "an exceedingly interesting work, with a real dramatic unity between words and music. Its weaknesses and incongruities are few; its merits remarkable. Though it had a long life, especially in France, it seems now to be almost, if not quite, dead. But of all the forgotten operas by Rossini, it is one of the most likely perhaps to repay the trouble of resuscitation."

Mr. Toye is fortified in his assertion, no doubt, by the widespread, if recurring, vogue of the opera through the century past, as well as by the dramatic fidelity of the music and its several delightful airs. The theatrical appeal of the subject did much to assure the success of *La Gazza Ladra* from the very start. The French play, known in England as "The Maid and the Magpie," told of a little servant girl who is condemned to death for the theft of a silver spoon. Only her father could exonerate her, but he is a deserter from the army and she accepts the verdict in silence rather than subject him to arrest. It is discovered at the last moment that the spoon has been taken by her pet magpie, and hidden in its nest.



PIANO CONCERTO IN A MINOR, *Op.* 54

By ROBERT SCHUMANN

Born in Zwickau, Saxony, June 8, 1810; died in Endenich, near Bonn, July 29, 1856

Schumann completed his Piano Concerto in 1845. It was first performed in Dresden on December 4 of that year, Clara Schumann soloist, and Ferdinand Hiller conductor. The orchestral parts were published in 1846, the score in 1862. The dedication is to Ferdinand Hiller.

More than once in his younger days Schumann made sketches for a piano concerto. He planned such a work while at Vienna, in 1839, probably with his fiancée, Clara Wieck, in mind, but could not have progressed very far with it. Again in the spring and summer of 1841, the first year of his marriage, he worked upon and completed a *"Phantasie"* in A minor, which he was later to use as the first movement of his published Concerto.

In 1845, while the pair were at Dresden, Schumann made a concerto out of his "Concerto Allegro," as he had intended to call it, by adding an intermezzo and Finale. It was from May to July that he wrote the additional movements. "Robert has added a beautiful last movement to his *Phantasie* in A minor," wrote Clara in her diary on June 27, "so that it has now become a concerto, which I mean to play next winter. I am very glad about it, for I always wanted a great bravura piece by him." And on July 31: "Robert has

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finished his Concerto and handed it over to the copyist. I am as happy as a king at the thought of playing it with the orchestra."

The new work did become as delightful to play, and as useful, as she anticipated. She carried it to city after city, and audiences would sometimes behold the unusual sight of the famous pianist performing her husband's music while the composer himself presided at the conductor's stand. The first performance was conducted by Ferdinand Hiller, to whom the score was dedicated, at Dresden, December 4, 1845. Clara was of course the soloist at this, a concert of her own. She also played the work at a Gewandhaus Concert on New Year's Day, 1846—Mendelssohn conducting. All did not go well at this performance. Mendelssohn and his orchestra had much trouble with the "puzzling rhythm" in the last movement, an incident which must be read with some astonishment in the present century of rhythmic complexity.

Schumann was indeed true to his best style in this Concerto, taking themes of flowing lyricism, playing them naturally, with spontaneous resource in detail, rather than with any pretentious development. The piano part in the first movement, save for such mild flourishes as in the opening bars, goes its way with a straightforward and becoming simplicity. When the melody is given to wood and wind or string voices, the pianist provides arpeggio figures, modest and unassuming, but sparkling with variety. The cadenza, which the composer was careful to provide is in his best pianistic vein, making no attempt to dazzle.

A true slow movement would have been out of place after the moderate tempo and andante section of the first movement. The brief intermezzo (andantino grazioso) with its light staccato opening and its charming second theme inseparably associated with the cellos that sing it, leads directly into the final rondo (allegro vivace), whose brilliance is joyous and exuberant, without a trace of hard glitter.

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"PICTURES AT AN EXHIBITION"
(Pianoforte Pieces)

By MODEST PETROVITCH MOUSSORGSKY

Born in Karevo, district of Toropeta, in the government of Pskov, March 21, 1839; died in St. Petersburg, March 28, 1881

Arranged for Orchestra *by* MAURICE RAVEL

Born in Ciboure, Basses-Pyrénées, March 7, 1875; died in Paris, December 28, 1937

Moussorgsky composed his suite of piano pieces in June, 1874. Maurice Ravel made his orchestral setting of them in 1923. The first performance of this orchestration was at a "Koussevitzky Concert" in Paris, May 3, 1923. Serge Koussevitzky first played the suite at the Boston Symphony concerts November 7, 1924.

Moussorgsky composed his suite of piano pieces on the impulse of his friendship for the architect Victor Hartmann, after the posthumous exhibit of the artist's work which immediately followed his death. It is characteristic of this composer, here as in his songs or operas, that his music, born of an extra-musical subject, yet always transcends the literal. Nothing could seem more representational than a picture subject, as here, yet each picture loses all but its title as Moussorgsky's lively tonal fantasy finds its own tonal image. If Moussorgsky had been as much at home with an orchestra as with his piano, he might well have carried these images to the orchestral palette they seem to cry for. No less than six musicians have done just this.*

* Tousmalov, Sir Henry Wood, Leonidas Leonardi, Maurice Ravel, Lucien Cailliet, Leopold Stokowski. Ravel's transcription, which was for a time available only to Koussevitzky and thus necessitated the last two, is the survivor *par excellence.*



PROMENADE. As preface to the first "picture," and repeated as a link in passing from each to the next, in the early numbers, is a promenade. It is an admirable self-portrait of the composer, walking from picture to picture, pausing dreamily before one and another in fond memory of the artist. Moussorgsky said that his "own physiognomy peeps out through all the intermezzos," an absorbed and receptive face *"nel modo russico."* The theme, in a characteristically Russian 11/4 rhythm suggests, it must be said, a rather heavy tread.†

GNOMUS. There seems reason to dispute Riesmann's description: "the drawing of a dwarf who waddles with awkward steps on his short, bandy legs; the grotesque jumps of the music, and the clumsy, crawling movements with which these are interpersed, are forcibly suggestive."

IL VECCHIO CASTELLO. No such item occurs in the catalogue, but the Italian title suggests a group of architectural water colors which Hartmann made in Italy. "A mediæval castle," says Stassov, "before which stands a singing troubadour."

TUILERIES. Children disputing after their play. An alley in the Tuileries gardens with a swarm of nurses and children.

† One recalls the story of Bernard Shaw, reviewing an exhibition of Alpine landscapes in London, tramping through the galleries in hob-nailed boots.

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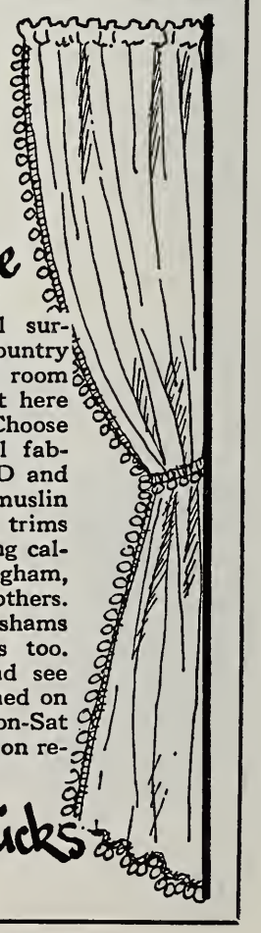
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BYDLO. "Bydlo" is the Polish word for "cattle." A Polish wagon with enormous wheels comes lumbering along, to the tune of a "folk song in the Aeolian mode, evidently sung by the driver."

BALLET OF CHICKS IN THEIR SHELLS. Hartmann made sketches for the costumes and settings of the ballet "Trilbi," which, with choreography by Marius Petipa and music by Julius Gerber, was performed at the Bolshoi Theater in St. Petersburg in 1871. The sketches described in the exhibition catalogue show canaries "enclosed in eggs as in suits of armor. Instead of a head-dress, canary heads, put on like helmets, down to the neck."

SAMUEL GOLDENBURG AND SCHMUYLE. This depiction, like "Bydlo," is identified with sketches made at Sandomierz, a small town in Poland not far from Warsaw. Hartmann's wife was Polish. He spent a month at Sandomierz in 1868, sketching many figures in the Jewish district. According to Frankenstein, there is no authority for the use of the two names in connection with this movement. Riesmann calls this number "one of the most amusing caricatures in all music—the two Jews, one rich and comfortable and correspondingly close-fisted, laconic in talk, and slow in movement, the other poor and hungry, restlessly and fussily fidgeting and chatting, but without making the slightest impression on his partner, are musically depicted with a keen eye

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for characteristic and comic effect. These two types of the Warsaw Ghetto stand plainly before you—you seem to hear the caftan of one of them blown out by the wind, and the flap of the other's ragged fur coat. Moussorgsky's musical power of observation scores a triumph with this unique musical joke; he proves that he can reproduce the 'intonations of human speech' not only for the voice, but also on the piano." (Ravel has made the prosperous Jew speak from the low-voiced strings, in unison. His whining neighbor has the voice of a muted trumphet.)

LIMOGES. The Market-place. Market women dispute furiously.

CATACOMBS. According to the catalogue: "Interior of Paris catacombs with figures of Hartmann, the architect Kenel, and the guide holding a lamp." In the original manuscript, Moussorgsky had written above the Andante in D minor: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

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THE HUT ON FOWLS' LEGS. The drawing is listed as "Baba Yaga's hut on fowls' legs. Clock, Russian style of the fourteenth century. Bronze and enamel." The design, of Oriental elaboration, shows the clock in the shape of a hut surmounted by two heads of cocks and standing on the legendary chickens' feet, done in metal. The subject suggested to the composer the witch Baba Yaga, who emerged from her hut to take flight in her mortar in pursuit of her victims. To every Russian this episode recalls the verse of Pushkin in his introduction to "Russlan and Ludmilla."

THE GREAT GATE AT KIEV. The sketch was said to be a great favorite of Moussorgsky. Stassov wrote of the gates as extraordinarily original: "Their style is that of the old heroic Russia. Columns, which support the trim arch crowned by a huge, carved headpiece, seem sunk into the earth as though weighted down by old age, and as though God knows how many centuries ago they had been built. Above, instead of a cupola, is a Slavic war helmet with pointed peak. The walls are decorated with a pattern of colored brick! How original is this!" It need not be added that Moussorgsky's majestic finale leaves behind all memory of this piece of architectural gingerbread.

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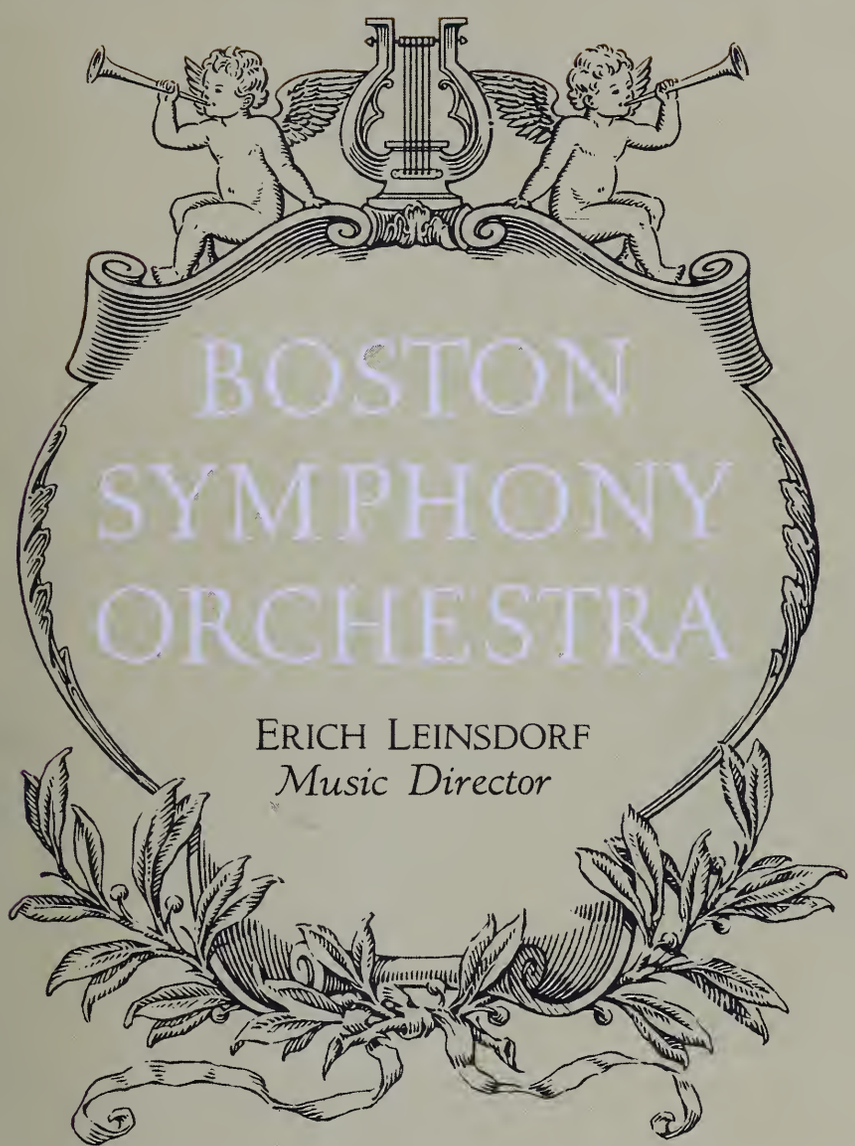
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SIXTH WEEK

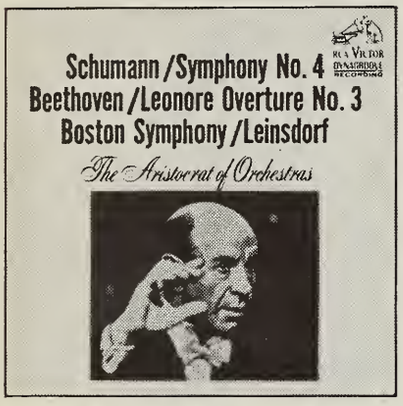
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SIXTH WEEK

Historical and descriptive notes by

JOHN N. BURK

Assisted by DONALD T. GAMMONS

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STANISLAW SKROWACZEWSKI

Born in Lwow, Poland, Mr. Skrowaczewski received his early musical training as a student of piano and violin at that city's conservatory. After further schooling at Krakow, he was awarded a fellowship in 1946 to travel to Paris to study composition with Nadia Boulanger and conducting with Paul Kletzki. Before his appointment to the Minneapolis Symphony in 1960 the young musician had conducted, in his own country, the Breslau, Katowice, Krakow and Warsaw Philharmonic Orchestras. Mr. Skrowaczewski's American debut took place in December, 1958, at a concert of the Cleveland Orchestra. Other conducting engagements have taken him in recent seasons throughout Europe, South America, and the United States. A prolific composer, he has written to date four symphonies, several symphonic suites, four string quartets, a number of piano sonatas, a ballet, several vocal works and music for stage and screen.

PHYLLIS CURTIN

Phyllis Curtin was born in Clarkesburg, West Virginia. In 1954 she made her debut with the New York City Opera, with a performance of *Salome*. Her European debut occurred in 1958 at the Brussels World's Fair; 1960 marked her Vienna State Opera debut, which was followed by appearances at La Scala, the Metropolitan and Buenos Aires Teatro Colón. In the fall of 1964 she opened the Chicago Lyric Opera season as Donna Elvira in *Don Giovanni*. Her career in the concert field has been equally successful. She has sung not only with the Boston Symphony Orchestra but also with the New York Philharmonic, The Philadelphia Orchestra and those of Chicago, Cleveland, Detroit, Montreal and Toronto. Her appearances with Erich Leinsdorf and the Boston Symphony include the American première of Benjamin Britten's *War Requiem* in July 1963, performances of excerpts from *Wozzeck* in 1964, and Alban Berg's "Le Vin" in 1966.

RICHARD WOITACH

Richard Woitach was born in Binghamton, New York, and studied at the Eastman School of Music in Rochester. He has appeared in numerous cities in the United States and Canada as conductor, solo pianist or concert accompanist, including New York, Cincinnati, Pittsburgh, and the Vancouver International Festival. Among his European engagements have been performances in Paris, Florence and Milan. He is pres-



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ently Assistant Conductor at the Metropolitan Opera in New York. This is his second summer as a member of the Faculty of the Berkshire Music Center, where he is currently teaching orchestral conducting.

JOHN FERRIS

John Ferris, a native of Michigan, served in the Army two years before entering Michigan State University where he received the Bachelor of Music degree.

In 1950 Mr. Ferris entered the School of Sacred Music at Union Theological Seminary, New York City. He was awarded the Alumni Scholarship for attaining the highest academic record in the first year class.

From 1950 to 1958 Mr. Ferris was Organist and Choirmaster of the First Methodist Church of Red Bank, New Jersey. He was then appointed University Organist and Choirmaster at Harvard University, and Lecturer on Liturgical Music in the Harvard Divinity School, which appointment he has held since September, 1958.

In the summer of 1964 he was on the faculty of the Berkshire Music Center.

LESLIE PARNAS

Leslie Parnas, cellist from St. Louis, won the Second Prize in the widely-publicized Tchaikowsky Competition in Moscow in the spring in 1962. In 1957, an equally important competition, the International Cello Concours in Paris, Mr. Parnas, representing the U. S., won the coveted First Prize, the "Prix Pablo Casals."

Stemming from a musical family, the cellist began his studies at the Community Music School in his native city and continued his education at the Curtis Institute in Philadelphia under the tutelage of Gregor Piatigorsky. He made his debut in St. Louis at fifteen and at 23 became the first cellist of the St. Louis Symphony.

In 1958 he played a distinguished role in the Casals Festival at Prades and has participated in other Casals Festivals.

JOHN REARDON

John Reardon, leading baritone at both the Metropolitan Opera and the New York City Opera, studied voice with Martial Singher. He sings regularly with other American opera companies in Washington, Boston, Santa Fe, Houston, New Orleans, and Dallas as well as in Europe.

(Continued on next page)



GEORGE SHIRLEY

George Shirley was born April 18, 1934 in Indianapolis, Indiana, and graduated in 1955 from Wayne State University in Detroit with B.S. degree in Music Education. After army service he has sung at the Metropolitan in New York and recently in both London and Milan. He sang at the Berkshire Festival in Verdi's *Requiem* in 1965 and has also appeared with the orchestra in Boston.

JANE MARSH

Jane Marsh made her professional debut with the Boston Symphony Orchestra last fall, when she sang in Beethoven's Ninth Symphony. Her appearance at Tanglewood last month was the first time she has sung in the United States since winning the First Prize in the Tchaikovsky International Vocal Competition in Moscow last month. Miss Marsh made her operatic debut a vear ago at the Festival in Spoleto, where she sang Desdemona in Verdi's *Otello.* She has also participated in a concert of chamber music at the Library of Congress, and during the past season, sang with the New York Philharmonic Orchestra. Born in San Francisco, she graduated from Oberlin College in 1963.

JOANNA SIMON

Originally trained as a concert pianist, New York-born mezzo soprano Joanna Simon did not discover her vocal potential until midway through her academic education at Sarah Lawrence College. Following graduation, she joined the Hunter College Opera Workshop. Experience there and at the Berkshire Music Center and the Zurich International Opera Studio led to a New York City Opera debut in 1962 as Cherubino in Mozart's "Marriage of Figaro." Since then Miss Simon has been heard in many of this country's major opera companies' productions as well as symphonic organizations.

BATYAH GODFREY

Batyah Godfrey was born in Portland, Maine, and graduated with the B.S. degree from the Juilliard School, where she was the recipient of a scholarship for four years. Last summer she won a fellowship at the Berkshire Music Center, where she received the *High Fidelity Magazine Award.* She has also won several other awards and scholarships and has appeared at the Santa Fe Opera Festival.

BEVERLY SILLS

Beverly Sills, a leading soprano of the New York City Opera Company, has established her wide reputation by singing almost entirely in the United States. Born in New York City and trained by Estelle Liebling, she has appeared with the opera companies and orchestras of most of the major cities in this country since she started touring nationally at the age of sixteen. She appeared with this orchestra in Schumann's Scenes from Goethe's "Faust" on February 25-26, 1966.

NICO CASTEL

Nico Castel was born in Lisbon, Portugal, and years later began his musical education at the Caracas Conservatory in Venezuela. He came to the United States in 1948 and after graduating from Temple University in Philadelphia, served in the United States Army in Europe. Following his discharge in 1954, he remained in Europe studying in Germany and in Italy until 1955.

He has appeared with such companies as the N.B.C. TV Opera, the Lake George Opera Festival, the Washington Opera Society, the Municipal Theater in Atlanta, the Fort Worth Opera, the Caramoor festivals and at Tanglewood, the Adirondack Chamber Music Festival and has now been a regular member of the New York City Opera for two seasons.

JUDITH RASKIN

Judith Raskin, a member of the Metropolitan Opera Company, has distinguished herself in many fields. Her operatic activities include engagements with the Glyndebourne Festival, New York City Opera Company, American Opera Society, and the operas at Sante Fe and Central City, among others. She has also appeared as soloist with such leading orchestras as the New York Philharmonic and the Philadelphia and Cleveland Symphony Orchestras. Recent lieder recitals have received widespread critical acclaim and focused the attention of her many followers on still another facet of her interpretative art.

VERONICA TYLER

Veronica Tyler, who sang with this Orchestra at the Berkshire Festival last summer, and in Boston during the winter, returns to Tanglewood after winning a Second Prize in the Tchaikovsky International Vocal Competition. Since her first New York appearance in the Amer-

ican Opera Society's 1961 presentation of Monteverdi's *The Coronation of Poppea,* Miss Tyler has had numerous singing engagements, including appearances with the New York City Opera, the New York Light Opera Company and the New York Philharmonic Orchestra. She was a scholarship student at the Juilliard School and previously at the Peabody Conservatory, having been born in Baltimore.

ARA BERBERIAN

Ara Berberian is a member of the New York City Opera Company. In addition to numerous performances with that company, he has also performed roles in New Orleans, Philadelphia, Houston, and Cincinnati. He has made his career principally in the United States, having appeared as a regular soloist at the Marlboro Festival, with the Robert Shaw Chorale and with the orchestras of Chicago, Cleveland, Philadelphia, Pittsburgh and many other cities. He sang with this orchestra last season in a performance of Act III of *Parsifal.*

EZIO FLAGELLO

Ezio Flagello was born in New York City, and as a child he studied the piano, violin, and trumpet, but decided on a career as a dentist. He abandoned this idea when his rich basso voice began to mature. He became a pupil of the renowned Wagnerian baritone Friedrich Schorr at the Manhattan School of Music. Shortly afterward he was inducted into the army where he sang many concerts for recruiting purposes.

His success led to other major assignments such as Doctor Bartolo, Plunkett in "Martha," Paola in "Simon Boccanegra," Varlaam in "Boris Godunov," and Dulcamara. He sang at Tanglewood in the summer of 1964 in Verdi's *Requiem.*

ROBERT JONES

Robert Jones received his formal music training in his native Ohio. In 1963, he graduated from Muskingum College with the degree of B.S. in Music Education. Since then he has attended the Juilliard School where he is a student of Hans Heinz. As a member of the opera theatre there, he has sung the leading tenor roles in *Gianni Schicchi, La Bohème, The Magic Flute,* and the American première of Hans Werner Henze's *Elegy for Young Lovers.*

ANNE ELGAR

Anne Elgar is currently a leading soprano with the New York City Center Opera Company. During the past three seasons she has sung leading roles in *Der Fledermaus, La Bohème, Carmen, The Merry Widow, Lizzie Borden, Natalia Petrovna* and *Carmina Burana.* She has appeared several times in Boston and most recently at Tanglewood last month.

GRANT JOHANNESEN

Grant Johannesen was born in Salt Lake City of Norwegian parents, and gave his first concert in New York in 1944. Since then he has toured this country a number of times. He first visited Europe in 1949, playing in France, Belgium, Holland, Germany and Norway. He has appeared with this orchestra in Boston on several occasions, most recently in March 1965.

MAC MORGAN

Mac Morgan was born in Texakarna, Texas. He was raised in Florida and educated at the Eastman School of Music in Rochester, N. Y. After army service he has given recitals in the United States and Canada. He has been a member of the New York City Opera and the N.B.C. Opera Company on tour and on television. He has appeared with most of the major symphony orchestras, including the Boston Symphony Orchestra. His most recent appearance with the Boston Symphony Orchestra was at Tanglewood in 1964 in "Le Bourgeois Gentilhomme" of Strauss.

The taking of photographs in the Shed is not allowed during musical performances.

Members of the audience who must leave before the end of the concert are earnestly requested to do so between numbers, not during the performance.

WEEKEND PRELUDE

Friday Evening, August 5, at 7:00

MOZART

Songs for Voice and Piano

PHYLLIS CURTIN, *Soprano* — RICHARD WOITACH, *Piano*

Ridente la Calma (Anon.), K. 152

Unglückliche Liebe: als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (Gabriele von Baumberg), K. 520

Abendempfindung (J. H. Campe), K. 523

An Chloe (J. C. Jacobi), K. 524

Das Lied der Trennung (Klamer Eberhard Carl Schmidt), K. 519

Dans un Bois Solitaire (A. Houdart de la Motte), K. 308

RICHARD WOITACH plays the Steinway Piano

Fantasia in F minor, for Organ, K. 608

JOHN FERRIS, *Organ*

There was a great vogue in the eighteenth century for "musical clocks," organs operated by revolving cylinders. Count Josef Deym (his real name was Müller) had a collection of these. Mozart accepted commissions from him, and fulfilled the first on his Frankfort journey. He wrote to his wife of his effort to overcome his boredom and keep at the task. The Fantasia in F minor is grand in conception. If Mozart took suggestions from Handel's organ sonatas in the earlier work, the Fantasia shows that he had been studying and absorbing the organ music of Sebastian Bach and his fantasias. A short prelude of ample, Bachian chords recurs to introduce each section and close the whole. There is a fine fugue on a flowing theme, a slow movement at first simple in character, building with multiple strands to a climax. The fugue returns, more fully manipulated, but brief. No "organ in a clock" could have produced more than a travesty of this piece in the grand style calling for the fullest instrumental forces.

The Bell Telephone Hour will telecast scenes filmed at Tanglewood, possibly including portions of each day's activities and audience, over the NBC television network and other stations.

MOZART
The Songs with Piano

Mozart did not look upon songs with piano accompaniment as important. Large arias with orchestra were for the concert or opera stage, and had full public attention. A song was for home use by a friendly singer, professional or nonprofessional. The composer would sit down and oblige his host or hostess with a song at any time, and often made the family a present of the script, whereby it might find its way into a collection without his name. Of course there was some demand for his songs, which usually came well within amateur abilities. Most of the songs are set strophically, with a melody of twenty bars or so, and a literal repeat of each verse. The texts, usually by minor poets, were sentimentally concerned with the emotions of love. The accompaniments were the lightest and simplest possible, a few chords, without modulation, a few bars of *ritornello* to round off each verse. When Mozart wrote in the style of a popular German street song, he did so quite without conscious intent, for the *"Volkslied"* had not yet become a general cultural pursuit. Indeed the *Lied* in the sense that Schubert was to develop it, an inner union of poetry and music, a true duet with characterization in the piano part such as we meet in *Der Erlkönig* or *Die Forelle,* simply did not exist. In the matter of stylistic development, the strophic songs do not stand apart from a hundred others by contemporaries. They do stand apart as miniatures of exquisite taste and beauty in every note, by the composer who was as capable of turning out a fine melody at any moment as he was incapable of producing a single dull or commonplace one.

The "through-composed" songs usually tapped his powers more deeply. Freed from the necessity of literal repetitions, he could develop the mood, shape the voice to the textual situation, the dramatic summit. He could also mold the accompaniment accordingly, build tension and release, use it descriptively. These ways, needless to say, were operatic ways. Mozart thought instinctively, from constant practice, in terms of opera. The singers for whom he wrote this type of song were also opera-trained. The *durchcomponiert* songs are often operatic airs in reduced length and range.

The earliest of these is *"Ridente la calma"* (K. 152), a glowing depiction of contentment in love called a "Canzonetta," Italian in vocal style as in text. He composed it in Salzburg, in 1775. In Mannheim, about two years later, he deliberately imitated the French *chanson* in two "ariettes"—*"Oiseaux, si tous les ans"* and *"Dans un bois solitaire"* (K. 307, 308), for "Gustl," the daughter of his hosts the Wendlings. *"Dans un bois solitaire"* dramatically depicts the flight of Cupid's arrow to its mark.

Three songs of 1787 rise from dainty sentiment to strong emotion, delivered with the contained power of the composer on *Don Giovanni. Das Lied der Trennung* (K. 519) describes the lover's lingering sentiments after a final separation. The last two of the five verses break away from repetition as his thoughts darken into bitterness. *Abendempfindung* (K. 523) has a broad, almost operatic melody of cumulative intensity. *An Chloe* (K. 524), of similar length and melodic beauty, is a rhapsodic love song, without shadow, simply accompanied.

RIDENTE LA CALMA (Anon.), K. 152

Ridente la calma nell' alma si desti
Nè resti più segno di sdegno e timor.
Tu vieni frattanto a stringer mio bene
Le colci catene si grate al mio cor.

Contentment reposes smiling in my soul
No sign of anger or fear remains,
You come meanwhile my dear one to bind
The sweet chains so dear to my heart.

UNGLÜCKLICHE LIEBE: als Luise die Briefe ihres ungetreuen Liebhabers verbrannte (Gabriele von Baumberg), K. 520

Erzeugt von heisser Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte, geht zu Grunde,
Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein,
Ich geb' euch nun den Flammen wieder
Und all' die schwärmerischen Lieder,
Denn ach! er sang nicht mir allein.

Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier.
Doch ach! der Mann der auch geschrieben
Brennt lange noch vielleicht in mir.

Begotten by warm imagination,
In an hour of passion
Brought into the world, now perish,
You children of melancholy.

You owe your existence to fire,
Now to fire I return you
And all your songs of passion,
For, alas, he did not sing to me alone.

You are burning now and soon, dear letters,
No trace of you will remain.
But ah, the man who wrote you
Will surely burn long hence within me!

ABENDEMPFINDUNG (J. H. Campe), K. 523

Abend ist's, die Sonne ist verschwunden,
Und der Mond strahlt Silberglanz.
So entflieh'n des Lebens schönste Stunder.
Flieh'n vorüber wie im Tanz.

Bald entflieht des Lebens bunte Szene
Und der Vorhang rollt herab,
Aus ist unser Spiel, des Freundes Thräne
Fliesset schon auf unser Grab.

Bald vielleicht mir weht, wie Westwind leise,
Eine stille Ahnung zu:
End' ich dieses Lebens Pilgerreise,

Fliege in das Land der Ruh!
Werd't ihr dann an meinem Grabe weinen,
Trauernd meine Asche seh'n,
Dann, o Freunde, will ich euch erscheinen,
Und will Himmel auf euch wehn.

Schenk auch du ein Tränchen mir, und pflücke
Mir ein Veilchen auf mein Grab;
Und mit deinem seelenvollen Blicke
Sieh' dann sanft auf mich herab.

Weih' mir eine Thräne und ach! schäme
Dich nur nicht, sie mir zu weih'n!
O sie wird in meinem Diademe
Dann die schönste Perle sein.

It is evening, the sun has gone down
And the moon sheds its silvery beams.
Life's loveliest hours are flying away,
Flying past us, like dancers.

Soon life's colorful stage will fade
And the curtain will descend;
Our games are done, the tears of friends
Are even now dropping on our graves.

Soon it may be—as gently as a westwind
The quiet thought comes to me—
That I shall end life's pilgrimage
And fly to the land of rest.

If you weep upon my grave,
If you look in mourning at my ashes,
Then, friends, I will appear before you
And breathe the breath of heaven upon you.

You, my friend, shed a tear also for me, and pick
A violet from my grave
And with soulful gaze
Look down gently at me.

Vouchsafe me a tear and, ah, do not be ashamed
To vouchsafe it.
O, in my diadem it will be
the fairest pearl of all.

AN CHLOE (J. C. Jacobi), K. 524

Wenn die Lieb' aus deinen blauen,
Hellen, off'nen Augen sieht,
Und für Lust hinein zu schauen,
Mir's im Herzen klopft und glüht,

When love looks out of your blue,
Bright, frank eyes,
And, with longing to look within them
My heart beats and glows,

Und ich halte dich und küsse
Deine Rosenwangen warm,
Liebes Mädchen, und ich schliesse
Zitternd dich in meinen Arm!
Mädchen, Mädchen, und ich drücke
Dich an meinen Busen fest,
Der im letzten Augenblicke
Sterbend, nur dich von sich lässt;
Den berauschten Blick umschattet
Eine düstre Wolke mir
Und ich sitze dann ermattet,
Aber selig neben dir.

And I hold you and kiss
Your warm red cheeks,
Dear girl, and I enfold
You trembling in my arms!
Maiden, maiden, and I press
You close to my bosom,
Which, in my last moments
Of dying, will only then let you go;
That transported look is overcast
By a sombre cloud,
And I sit exhausted, then,
But blissful beside you.

DAS LIED DER TRENNUNG
(Klamer Eberhard Carl Schmidt) K. 519

Die Engel Gottes weinen
Wo Liebende sich trennen,
Wie werd ich leben können
O Mädchen ohne dich?
Ein Fremdling allen Freuden,
Leb' ich fort an dem Leiden!
Und du?
Vielleicht auf ewig vergisst Luisa mich!

God's angels weep
When lovers part.
How can I live,
O maiden without you?
A stranger to all joys
I shall live for sorrow from now on!
And you?
Perhaps Luisa will forget me forever!

Ich kann sie nicht vergessen,
Dies Herz von ihr geschnitten
Scheint seufzend mich zu bitten,
O Freund, gedenk' an mich.
Ach, dein will ich gedenken
Bis sie ins Grab mich senken.
Und du?
Vielleicht auf ewig vergisst Luisa mich!

I cannot forget her,
This heart that she has sundered
Seems to beg me, sighing,
"O friend, think of me."
Ah yes, I will think of you
Until they lower me into the grave
And you?
Perhaps Luisa will forget me forever!

Vergessen raubt in Stunden,
Was Liebe jahrlang spendet.
Wie eine Hand sich wendet,
So wenden Herzen sich.
Wenn neue Huldigungen
Mein Bild bei ihr verdrungen,
O Gott!
Vielleicht auf ewig vergisst Luisa mich!

Forgetfulness steals in a few hours
What love has bestowed over years.
As a hand can turn,
So also can hearts.
When new favors
Have driven my image from her,
O God!
Perhaps Luisa will forget me forever!

Ach denk an unser Scheiden!
Dies tränenlose Schweigen,
Dies Auf und Niedersteigen
Des Herzen's drucke dich
Wie schweres Geist Erscheinen
Wirst du wen anders meinen,
Wirst du mich einst vergessen,
Vergessen Gott und dich.

Ah think of our parting!
This tearless silence,
This climbing and sinking
Of the heart; may it weigh upon you
Like the grim appearance of a ghost,
If you think of someone else,
If you ever forget me,
Forget God and yourself.

Ach, denk an unser Scheiden!
Dies Denkmal unter Küssen
Auf meinen Mund gebissen
Das richte mich und dich!
Dies Denkmal auf dem Munde,
Komm ich zur Geisterstunde,
Mich warnend anzuzeigen,
Vergisst Luisa mich.

Ah, think of our parting!
This memorial, amid kisses
Impressed upon my mouth,
May it guide me and you,
This memorial on my mouth,
Though I come at midnight
To warn you and announce myself,
Should Luisa forget me.

DANS UN BOIS SOLITAIRE (A. Houdart de la Motte), K. 308

Dans un bois solitaire et sombre
Je me promenais l'autr' jour.
Un enfant y dormait à l'ombre
C'était le rédoutable Amour.

J'approche, sa beauté me flatte,
Mais je devais m'en défier;
Il avait les traits d'une ingrate,
Que j'avais juré d'oublier.

Il avait la bouche vermeille
Le teint aussi frais que le sien.
Un soupire m'échappe, il s'éveille,
L'Amour se réveille de rien.

Aussitôt déployant ses ailes,
Et saisissant son arc vengeur,
L'une de ses flèches cruelles
En partant il me blesse au coeur.

Va, dit il, aux pieds de Sylvie
De nouveau languir et brûler!
Tu l'aimeras toute la vie,
Pour avoir osé m'eveiller.

In a dark and lonely wood
I was walking the other day.
A child was asleep in its shade,
It was the redoubtable Cupid.

I approached—his beauty led me on,
But I should have resisted it;
He had the look of a faithless one
Whom I had sworn to forget.

He had the rosy mouth,
The same fresh coloring as his.
A sigh escaped me, he awoke,
Cupid awoke from nothing.

Spreading his wings at once
And seizing his vengeful bow
He departed and one of his cruel arrows
Wounded me to the heart.

"Go," he said, "to Sylvio's feet,
Pine and burn all over again
You shall love him all your life
For having dared to awake me."

This poem is translated in such a way as to suit a female singer.

Friday Evening, August 5, at 9:00

STANISLAW SKROWACZEWSKI, *Conductor*

PROKOFIEV — Romeo and Juliet, *Op.* 64, Suite No. 2

1. The Montagues and the Capulets
2. Juliet—The Little Girl
3. Friar Laurence
4. Dance
5. Romeo and Juliet Before Parting
6. Dance of the Maids from the Antilles
7. Romeo at Juliet's Grave

SAINT-SAËNS — Violoncello Concerto No. 1, in A minor, *Op.* 33

Allegro non troppo—Allegretto con moto—Come prima

Soloist: LESLIE PARNAS

Intermission

SCHUMANN — *Symphony No. 4, in D minor, *Op.* 120

I. Ziemlich langsam; Lebhaft
II. Romanze: Ziemlich langsam
III. Scherzo: Lebhaft
IV. Langsam; Lebhaft

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BALDWIN PIANO

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Program Notes

Friday Evening, August 5

SECOND SUITE FROM THE BALLET "ROMEO AND JULIET," *Op.* 64

By SERGE PROKOFIEV

Born in Sontsovka, Russia, April 23, 1891; died near Moscow, March 4, 1953

Writing about his best-known ballet, "Romeo and Juliet," Prokofiev said that he "had taken special pains to achieve a simplicity which will, I hope, reach the hearts of all listeners. If people find no melody and no emotion in this work of mine I shall feel very sorry; but I feel sure that they will sooner or later."

Although the music of "Romeo and Juliet" had been finished in 1935 and already made up into two orchestral suites, the ballet was not performed until 1938 when it was staged in Brno in Czechoslovakia. The first performance in Russia was given on January 11, 1940 by the Kirov Ballet in Leningrad with Ulanova dancing the role of Juliet.

In his earlier music Prokofiev had a tendency to emphasize the grotesque, as for example in "The Buffoon," Op. 21. "Romeo and Juliet" on the contrary is a highly romantic creation full of dramatic intensity. Prokofiev has portrayed brilliantly the tragic situation of the two lovers caught in the web of intrigue and hatred between the Montagues and Capulets.

The first two suites which the composer compiled from his original score consist of seven numbers each.* The movements of the second suite were thus described by M. D. Calvocoressi in the program of the British Broadcasting Corporation of London:

* The movements of the first suite are as follows: (1) Dance of the people. A tarantelle performed in the public square of Verona. (2) Scene. Music describing the adherents of the houses of Montague and Capulet just before the outbreak of hostilities. (3) Madrigal. The first meeting of Romeo and Juliet. (4) Minuet. Heard at the Capulets' ball. (5) Masques. The entrance of Romeo, disguised, in the ball scene. (6) Romeo and Juliet. Balcony scene. (7) The death of Tybalt. Music accompanying the duel.

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I. Montagues and Capulets *(Allegro pesante)*. A somewhat ironical, picturesque portrayal of the haughty, arrogant old nobleman defiantly strutting about in armor [?], with a contrasting Trio, Juliet dancing with Paris.

II. Juliet, the maiden *(Vivace)*. The naïve, carefree young girl is admirably evoked in the main theme. The development suggests the gradual awakening of deep feelings within her.

III. Friar Laurence. The composer delineates the important character Friar Laurence as scholar, humanist, and protector of the lovers. In this characterization there is neither churchly sanctity nor mystical remoteness; the music underscores the Friar's wisdom, spiritual nobility, and kindly love of people.

IV. Dance *(Vivo.)*
["Paris presents pearls to Juliet; slave girls dance with pearls; S. P."]

V. Romeo and Juliet before his departure. Having killed Tybalt, Romeo is banished from the city for life.

VI. Dance of the Maids from the Antilles.

VII. Romeo at Juliet's grave *(Adagio funebre)*. In the ballet, Juliet is not really dead, and the grave is a deception. Romeo, unaware of the fact, is prostrate with grief.



CONCERTO FOR VIOLONCELLO IN A MINOR, *Op.* 33

CHARLES CAMILLE SAINT-SAËNS

Born in Paris, October 9, 1835; died in Algiers, December 16, 1921

The works of Saint-Saëns of which the list is long contains a number of pieces for cello, including two sonatas, shorter numbers with organ accompaniment, and two concertos with orchestra. The Concerto in A minor was composed in 1872, and is far better known than the second in D minor, *Op.* 119, composed in 1902.

The Concerto in A minor is played without pause, its three movements co-ordinated by the recurrence of the initial theme. This subject, which dominates the piece, is in a dark and rhapsodic minor strain, vigorous and full-voiced. The second theme in F major, more melodic in character, is but briefly developed. The intermediate movement, *allegretto,* proposes its light, staccato theme in the muted strings, a suggestion of a minuet, to which the cello adds a *legato* waltz-like theme of its own. The introductory theme here returns, but in a triumphant A major. The *finale* progresses to its end in full bravura style.

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SYMPHONY IN D MINOR, NO. 4, *Op.* 120

By ROBERT SCHUMANN

Born in Zwickau, June 8, 1810; died in Endenich, July 29, 1856

Schumann wrote this symphony in 1841, a few months after the completion of his First Symphony in B-flat. The D minor Symphony was numbered four only because he revised it ten years later and did not publish it until 1853, after his three others had been written and published (the Second in 1846, the Third in 1850). This symphony, then, was the second in order of composition. It belongs to a year notable in Schumann's development. He and Clara Wieck were married in the autumn of 1840, and this event seems to have stirred in him a new and significant creative impulse: 1840 became a year of songs in sudden and rich profusion, while in 1841 he sensed for the first time in full degree the mastery of symphonic forms. He had written two years before to Heinrich Dorn, once his teacher in composition: "I often feel tempted to crush my piano—it is too narrow for my thoughts. I really have very little practice in orchestral music now; still I hope to master it." The products of 1841 show that he worked as well as dreamed toward that end.

The Symphony is integrated by the elimination of pauses between the movements, and by thematic recurrence, the theme of the introduction reappearing at the beginning of the slow movement, a phrase from the slow

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movement in the Trio of the Scherzo. The principal theme of the first movement is used in the Finale, and a subsidiary theme in the first movement becomes the leading theme in the Finale. This was a true innovation, foreshadowing the cyclic symphonies of many years later. "He desires," in the opinion of Mr. Henderson, "that the hearer's feelings shall pass, as his own did, from one state to the next without interruption. In a word, this is the first symphonic poem, a form which is based upon the irrefutable assertion that 'there is no break between two successive emotional states.' " Its "community of theme is nothing more or less than an approach to the *leit motive* system." The Symphony is the most notable example of the symphonic Schumann abandoning customary formal procedure to let his romantic imagination take hold and shape his matter to what end it will. It should be borne in mind that the Symphony was first thought of by its composer as a symphonic fantasia, that it was published by him as "Introduction, Allegro, Romanze, Scherzo and Finale, in One Movement." It was in this, the published version, that he eliminated pauses between the movements, although this does not appear in the earlier version save in the joining of the scherzo and finale. The work, save in the slow movement, has no "recapitulations" in the traditional sense, no cut and dried summations. Warming to his theme, Schumann expands to new thematic material and feels no necessity for return. The score is unmistakably of one mood. It is integrated by the threads of like thoughts. Thematic recurrence becomes inevitable, because this unity of thought makes it natural.



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Saturday Evening, August 6, at 8:00

ERICH LEINSDORF, *Conductor*

MOZART

DIE ZAUBERFLÖTE (THE MAGIC FLUTE)

Opera in Two Acts

Words by Carl Ludwig Giesecke and Emanuel Schikaneder

Characters in order of appearance

Tamino, *an Egyptian Prince*	George Shirley
Three Ladies *in attendance on the Queen of Night*	Jane Marsh Joanna Simon Batyah Godfrey
Papageno, a bird-catcher	John Reardon
The Queen of Night	Beverly Sills
Monostatos, *a Moor in the service of Sarastro*	Nico Castel
Pamina, *daughter of the Queen of Night*	Judith Raskin
Three Genii	Veronica Tyler Joanna Simon Batyah Godfrey
The Orator	Ara Berberian
Sarastro, *High Priest of Isis and Osiris*	Ezio Flagello
Two Priests	Robert Jones Ara Berberian
Papagena	Anne Elgar
Two Men in Armor	Robert Jones Ara Berberian
The Narrator	Mac Morgan
Chorus of Priests, Slaves and People	Tanglewood Choir

prepared by Iva Dee Hiatt

Narration written by Erich Leinsdorf

WGBH-TV (Channel 2) in Boston and other television stations will telecast the video tape recording made of tonight's concert, including occasional scenes of the audience.

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Boston Symphony Orchestra

BRAHMS — Variations on a Theme of Haydn

Conducted by AARON COPLAND

KORNGOLD — Marietta's Lied

PUCCINI — "Si, mi chiamano Mimì," from *La Bohème*

VERONICA TYLER, *Soprano*

Conducted by ERICH LEINSDORF

COPLAND — A Lincoln Portrait

SENATOR EDWARD M. KENNEDY, *Narrator*

Conducted by AARON COPLAND

Boston Symphony and Berkshire Music Center Orchestras

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WAGNER — Ride of the Valkyries

TCHAIKOVSKY — 1812 Overture (with cannon and salute guns)

Conducted by ERICH LEINSDORF

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BALDWIN PIANO RCA VICTOR RECORDS

Saturday Evening, August 6

THE MAGIC FLUTE

By WOLFGANG AMADEUS MOZART

Born in Salzburg, January 27, 1756; died in Vienna, December 5, 1791

High spirits and unflagging cheer pervaded the music of Mozart through his life until the end. In spite of drab surroundings in Vienna he completed *The Magic Flute* there in the winter of 1791, less than a year before he died. While he worked upon it a gloom settled on his spirit, belying the gay and lilting measures and the tender optimism of his music, which remained unassailable. The Emperor had ignored his suit to be the assisting chamber composer to the throne. His wealthier friends had departed to their summer resorts, giving no thought to symphonies or concertos. Mozart had sent his wife, Constanze, to Baden, with their son Carl and the sister Sophie, early in June, for Constanze was ill and expecting her sixth child. Mozart was living pretty much by himself in their city apartment. The rooms were deserted, for the composer had dismissed his servant. He was forlorn in the now often empty quarters of Rauhensteingasse, although he had taken in Constanze's two sisters, their husbands, and even the mother-in-law. The house was often silent except when he stirred empty echoes by developing a passage on the piano. Mozart had always clung to family life, and his devotion to his wife is evident in the letters he wrote during every separation—his journeys to Berlin and to Frankfort, and during the summers when she was in Baden. He was always affectionate and solicitous and craved the letters from her which were less frequent than his own.

Constanze's confinement almost coincided with the completion of *Die Zauberflöte*—her son was born on July 26.

Probably within the next two weeks (the exact dates are not ascertainable) two unexpected commissions came to Mozart and delayed the last pages of the opera manuscript. The first of these was a visit from a stranger who handed him an unsigned letter asking for a Requiem. Mozart was in no



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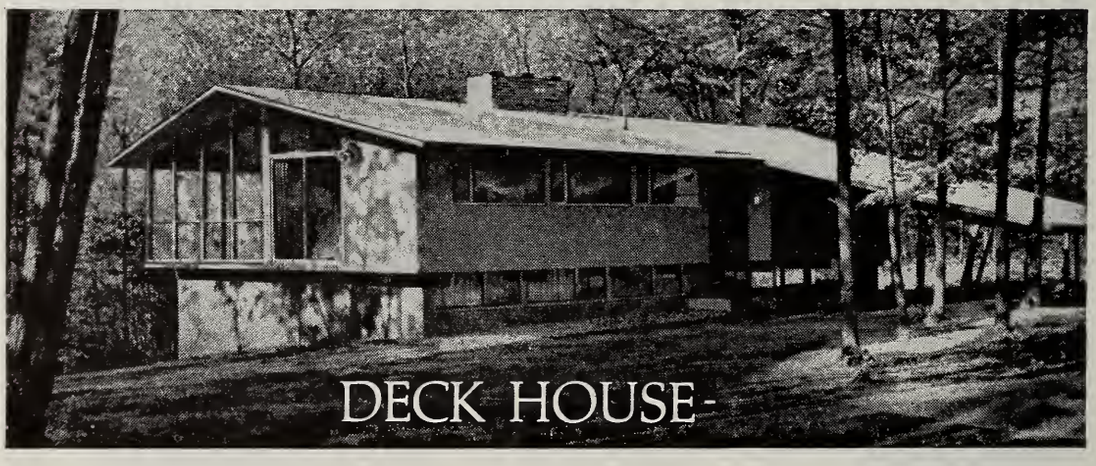
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position to refuse an offer with an advance of the fee (probably 50 or 100 ducats) in hand. He welcomed it in any case, for he had never been asked to compose a church work for Vienna, and still hoped to be appointed to the royal Kapelle, which Leopold had re-established. Aside from such advantages, he must have had a deeper urge, if we can judge by the result. There was nothing "mysterious" about the transaction. A gentleman of means wished to acquire a Requiem and pass it off in a private performance as by himself. Later subject to sick hallucination, Mozart came to believe that the Requiem was to be his own.

Almost on top of this came an order from Prague. Leopold was to be crowned King of Bohemia on September 6. Prague officialdom rather than Vienna officialdom had decided upon Mozart as the composer of the proper opera for the coronation ceremonials. It was to be *La Clemenza di Tito,* on a libretto by Metastasio.

Exhausted by his labors over *La Clemenza di Tito,* which he composed on short order for Prague, Mozart returned to Vienna, where the final work upon *The Magic Flute* was urgently awaiting him. He completed the opera by September 28, a month before the first performance in Prague. The last numbers in the score included the final chorus of the priests, Papageno's *Ein Mädchen oder Weibchen* and the *Finale,* as well as two purely instrumental numbers, the Overture and the March. He led the opening performance from the piano.



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The first popularity of *The Magic Flute* has been attributed to its Masonic element. It was never censored, but it might have been. The literature of Freemasonry was incorporated; the printed libretto reproduced Masonic symbols. It was whispered that the Queen of Night stood for the late Queen Maria Theresa who had remained, until her death in 1780, the outspoken enemy of the brotherhood. Although the Masons were numerous and the more zealous of them would have taken delight in this kind of defiance of authority, it is doubtful whether the Masonic scenes rather than the sparkling tunes and the comedy continued to fill Schikaneder's theatre and others elsewhere.

When Mozart labeled *Die Zauberflöte* a Grosse Oper, he implied a work of depth and grandeur. He had called his other German opera, *Die Entführung,* a *Komisches Singspiel,* and basically this was also one—a spoken comedy with songs interspersed. It was also of course a great deal more than that. In *Die Entführung* he had lifted a pattern of routine stage entertainment to true musical importance. In *The Magic Flute* he carried his quest further and reopened the path toward a German national opera which his Emperor had defeated by dissolving the whole endeavor. After *Die Entführung* Mozart had continued eager to set another German text. When the opportunity came, he had seized upon it at once. The book as it emerged was anything but promising. It was a gratuitous putting together of any fantastic character, comedy bit, or turn of magic that would have pleased Schikaneder's audiences in the past.

Strange reversals and contradictions appear in the libretto of *The Magic*

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Flute, as if there had been a change of plan toward the end of the first act. The good fairy queen turns out to be evil, the evil magician turns out to be the benevolent Sarastro. It is not known just what hands went into the drafting of the book. Schikaneder took full credit for it, but years later (in 1818, after Schikaneder's death), C. L. Giesecke claimed that he had written the libretto. He probably had a great deal to do with the versification, for although *The Magic Flute* is far from a good piece of literature, Schikaneder was not to be relied upon as a poet, and was still less trustworthy on matters of credit, in fact quite capable of taking the glory of authorship to himself. We can be sure that the dialogue for his own part, plentifully provided with humor, was his own. The probabilities are that Mozart, if he did not have a hand in the text itself, was partly responsible for the apparent switch in the plot. In this case, Schikaneder would have had to listen to him—his theatre is said to have been on the verge of bankruptcy and there was no other composer available who could be counted on to pull it up again. Mozart seems to have had his way not only about the libretto but about the performing forces.

At any rate, the decision to turn *The Magic Flute* into a Masonic piece made necessary a drastic change in the plot. The Masonic scenes could not have been tied up with the Queen of Night as a good fairy, for queens (even good queens from Maria Theresa down) had no place in the Masonic philosophy, which made a point of subordinating women. To eliminate the

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Symphony No. 8 in F major
Symphony No. 9 in D minor ("Choral")

FRIDAY, AUG. 5—STEINBERG conducting
SCHUBERT-STRAUSS PROGRAM
SCHUBERT: Overture to "Rosamunde"
SCHUBERT: Symphony No. 7 in C major
R. STRAUSS: "Don Juan"
R. STRAUSS: "Til Eulenspiegel's Merry Pranks"

SATURDAY, AUG. 6—ORMANDY conducting
VAN CLIBURN, Piano
RACHMANINOFF PROGRAM
Vocalise
Symphony No. 2 in E minor
Concerto No. 3 in D minor
for Piano and Orchestra

SUNDAY, AUG. 7—STEINBERG conducting
GLADYS KUCHTA, Soprano
JAMES KING, Tenor
WAGNER PROGRAM
Overture and Venusberg Music
(Paris Version) from "Tannhauser"
Excerpts from Act 1, "Die Walkure"
Prelude and Liebestod from "Tristan"
Prize Song from "Die Meistersinger"
Prelude to "Die Meistersinger"

THURSDAY, AUG. 11—ORMANDY conducting
ISAAC STERN, Violin
BEETHOVEN PROGRAM
"Egmont" Overture
Symphony No. 6 in F major ("Pastorale")
Concerto in D major for Violin and Orchestra

FRIDAY, AUG. 12—SCHIPPERS conducting
LEONTYNE PRICE, Soprano
AMERICAN-ITALIAN PROGRAM
BARBER: Overture to "The School for Scandal"
BARBER: "Medea's Meditation and
Dance of Vengeance"
BARBER: "Knoxville, Summer 1915"
ROSSINI: Overture to "La Gazza Ladra"
VERDI: "Ernani, m'involami" from "Ernani"
VERDI: Overture "La Forza del Destino"

SATURDAY, AUG. 13—ORMANDY conducting
ANTHONY DI BONAVENTURA, Piano
RUSSIAN-HUNGARIAN PROGRAM
PROKOFIEFF: Classical Symphony
KODALY: Suite from "Hary Janos"
BARTOK: Concerto No. 2 for Piano
and Orchestra
STRAVINSKY: Suite from "The Firebird"

SUNDAY, AUG. 14—SCHIPPERS conducting
ARTHUR GOLD and ROBERT FIZDALE, Pianos
FRENCH PROGRAM
BERLIOZ: Overture "The Roman Carnival"
POULENC: Concerto in D minor
for Two Pianos and Orchestra
RAVEL: Rapsodie Espagnole
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THURSDAY, AUG. 18—OZAWA conducting
ITZHAK PERLMAN, Violin
RUSSIAN PROGRAM
PROKOFIEFF: Suite from "Romeo and Juliet"
PROKOFIEFF: Concerto No. 2 in G minor
for Violin and Orchestra
TCHAIKOVSKY: Symphony No. 5 in E minor

FRIDAY, AUG. 19—ORMANDY conducting
BRAHMS PROGRAM
Academic Festival Overture
Variations on a Theme by Haydn
Hungarian Dances No. 1, 5, and 6
Symphony No. 2 in D major

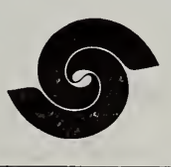
SATURDAY, AUG. 20—OZAWA conducting
MARIAN ANDERSON, Narrator
TWENTIETH CENTURY PROGRAM
BERNSTEIN: Overture to "Candide"
IVES: Central Park in the Dark
HINDEMITH: Symphony; "Mathis der Maler"
COPLAND: "Lincoln Portrait"
RESPIGHI: "The Pines of Rome"

SUNDAY, AUG. 21—ORMANDY conducting
RUDOLF FIRKUSNY, Piano
BEETHOVEN PROGRAM
Leonore Overture No. 3
Concerto No. 5 in E flat major
for Piano and Orchestra ("Emperor")
Symphony No. 5 in C minor

TUESDAY, AUG. 23—ORMANDY conducting
LEONIE RYSANEK, Soprano
CHRISTA LUDWIG, Soprano
HILDE GUEDEN, Soprano
WALTER BERRY, Baritone
BARRY MORELL, Tenor
R. STRAUSS: Excerpts from
"Der Rosenkavalier" (in concert form)

WEDNESDAY, AUG. 24—ORMANDY conducting
HILDE GUEDEN, Soprano
ROBERTA PETERS, Soprano
KITTY CARLISLE, Soprano
THEODOR UPPMAN, Baritone
BARRY MORELL, Tenor
FRANK GUARRERA, Baritone
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Queen of Night would have meant dropping the principal coloratura part and also Josefa Hofer, Mozart's sister-in-law, for whom it was written. To open the opera with a temple scene would have alienated the audience at once, and would have required the rewriting of the whole first act. The test of virtue by the ordeal of fire and water could not be reconciled with the rescue of the heroine by magic means.

Mozart may have received the numbers piecemeal (as usually happened) to compose in haste, without knowledge of what would follow. The Queen of Night as she first appears is a grieving mother whose affection for her captured daughter is as believable to the audience as to the hero, Tamino. Her aspect at first is awesome, supernatural, but not necessarily evil. The "three ladies," servants of the queen, are amiable, and engagingly human in having an eye for Tamino's good looks. They give virtuous advice, including a gentle caution to Papageno about truthfulness and a practical lesson to drive it home, and provide Tamino and Papageno each with a delightful instrument whose beneficent notes will keep them from being lost and shield them from danger. The trio even guide them to the three genii *(Knaben)* who are admittedly good spirits. Not until Tamino tries to penetrate the three portals of the temple does he learn from the Priest that Sarastro (not yet encountered) is no wicked magician but a man of God. The story at first has no geographical bearings except that the subject was traditionally oriental, and that in the first libretto Tamino is referred to as a "Japanese prince." The Temple, when adapted to Masonic tradition, becomes Egyptian. Pamina, until then a faithful daughter, is told that she must reject her mother as a "haughty woman"—*"ein stolze Weib."*

Mozart proved once more that he was equal to any assignment by accomplishing forthwith the most incredible of the many miracles of his career. He took the subject into his heart and transformed it into music of one piece. The true magic of *The Magic Flute* is its stylistic integration.

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STANISLAW SKROWACZEWSKI, *Conductor*

BARBER Medea's Meditation and Dance of Vengeance, *Op.* 23-A

SAINT-SAËNS †Piano Concerto No. 4, in C minor, *Op.* 44

I. Allegro moderato; Andante
II. Allegro vivace; Andante sostenuto; Allegro

Soloist: GRANT JOHANNESEN

Intermission

BEETHOVEN *Symphony No. 3, in E-flat major, "Eroica," *Op.* 55

I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

Mr. JOHANNESEN plays the Steinway Piano

† First performance at the Festival concerts

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"MEDEA'S MEDITATION AND DANCE OF VENGEANCE," *Op.* 23-A

By SAMUEL BARBER

Born in West Chester, Pennsylvania, March 9, 1910

The Ballet *Medea,* from which this is an excerpt, was composed by commission of the Alice M. Ditson Fund of Columbia University and was first danced by Martha Graham, to whom it is dedicated, and her company at the Macmillan Theater of the University in May, 1946. (The Ballet was at first entitled "The Serpent Heart," and later "The Cave of the Heart.") An orchestral suite in seven movements was derived from this score and performed by the Philadelphia Orchestra under the direction of Eugene Ormandy on December 5, 1947. In 1955 Mr. Barber rescored "Medea's Meditation and Dance of Vengeance" for a full orchestra.

The tragedy of *Medea* by Euripides, which was produced in Greece 431 B.C., has furnished Mr. Barber with the subject for his Ballet. He was drawn by its dark and ferocious theme of vengeance, which becomes the dominating purpose of Medea, the princess of Colchis endowed with magic

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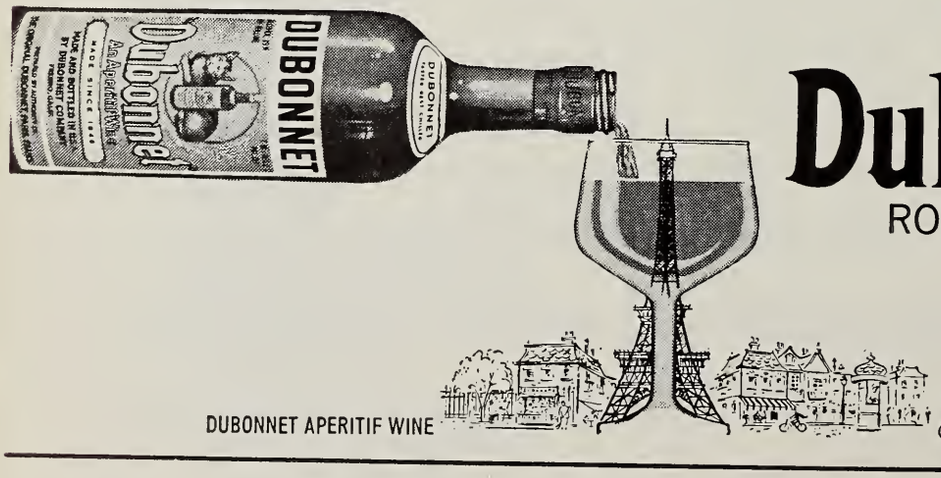


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powers, who, having enabled Jason to obtain the Golden Fleece in Colchis, has fled with him to Corinth. Two children have been born of their union, but Jason has abandoned her to marry the daughter of the Corinthian king, leaving her without status, griefstricken but proud, jealous, passionately vengeful. To bring down the pride of Jason, her unfaithful lover, she goes to the length of murdering her children which are also his.

The "Dance of Vengeance" is the peak of intensity and the culminating point of the Ballet. Samuel Barber has explained that the excerpt "is directly related to the central character in Medea, tracing her emotions from her tender feelings towards her children, through the mounting suspicions and her decision to avenge herself. The piece increases in intensity to close in the frenzied Dance of Vengeance of Medea, the Sorceress descended from the Sun God."

Medea:
This thing was not to be,
That thou shouldst live a merry life, my bed
Forgotten and my heart uncomforted,
Thou nor thy princess: nor the king that planned
Thy marriage drive Medea from this land,
And suffer not. Call me what thing thou please,
Tigress or Skylla from the Tuscan seas:
My claws have gripped thine heart, and all things shine.

Translation by GILBERT MURRAY
(Oxford University Press)

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 JULY 19 — JULY 23
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About the Ballet Mr. Barber has furnished the following information:

"Neither Miss Graham nor the composer wished to use the Medea-Jason legend literally in the ballet. These mythical figures served rather to project psychological states of jealousy and vengeance which are timeless.

"The choreography and music were conceived, as it were, on two time levels, the ancient mythological and the contemporary. Medea and Jason first appear as godlike, superhuman figures of the Greek tragedy. As the tension and the conflict between them increase, they step out of their legendary rôles from time to time and become the modern man and woman, caught in the nets of jealousy and destructive love; and at the end reassume their mythical quality. In both the dancing and music, archaic and contemporary idioms are used. Medea, in her final scene after the dénouement, becomes once more the descendant of the sun."

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AUGUST 12 (EHRLING)
SIBELIUS: Symphony No. 1
TCHAIKOVSKY: Symphony No. 4

AUGUST 13 (LEINSDORF)
HINDEMITH: Symphonic Metamorphosis
SHOSTAKOVITCH: Cello Concerto (**Kates**)
TCHAIKOVSKY: Lisa's Scene and Arioso from The Queen of Spades (**Marsh**)
VERDI: Introduction, Willow Song and Ave Maria from "Otello" (**Marsh**)
WAGNER: Excerpts from "Gotterdammerung"

***AUGUST 14** (LEINSDORF)
WAGNER: Prelude to Act III, "Lohengrin"
BRAHMS: Symphony No. 1
PROKOFIEV: Violin Concerto No. 2 (**Ushioda**)
SCHULLER: Excerpts from Seven Studies on Themes of Paul Klee
TCHAIKOVSKY: Piano Concerto No. 1 (**Dichter**)

AUGUST 19 (LEINSDORF)
BRUCKNER: Symphony No. 4
LISZT: "Todtentanz" for Piano and Orchestra (**Darre**)
LISZT: Piano Concerto No. 1 (**Darre**)

AUGUST 20 (LEINSDORF)
WAGNER: Prelude to "Tristan and Isolda"
BRAHMS: Symphony No. 4
LISZT: Fantasia on Themes from Beethoven's "The Ruins of Athens" (**Bolet**)
LISZT: Piano Concerto No. 2 (**Bolet**)

AUGUST 21 (LEINSDORF)
VERDI: Te Deum
BEETHOVEN: Symphony No. 9 (**Curtin, Alberts, Cassilly, Paul, Festival Chorus**)

*The programs of August 6 and 14 will be televised, including occasional scenes of the audience, by WGBH-TV (Channel 2) in Boston and by NBC Television Network respectively.

Programs subject to change

CONCERTO NO. 4 IN C MINOR, FOR PIANOFORTE AND ORCHESTRA, *Op.* 44

By CHARLES CAMILLE SAINT-SAËNS

Born at Paris, October 9, 1835; died at Algiers, December 16, 1921

Saint-Saëns composed his Fourth Piano Concerto in 1875 and first performed it at a Colonne concert in the Châtelet, October 31 of that year.

From the time that Saint-Saëns made his first public appearance as a pianist at the age of ten, his long career was more or less punctuated with concert tours (as an organist also he was heard on numberless occasions). His fine skill as a performer* was probably never exhibited to better advantage than in the five concertos, each of which was first performed by himself. The First, in D, he composed in 1858, but did not play until 1865 (at Leipzig). The remaining four concertos were composed, each for a special occasion, and then immediately performed: the Second in G minor (with his Fourth, the best known of the piano concertos) was performed in Paris in 1868; the Third, in E-flat, he played the year following at the Leipzig Gewandhaus. The Fourth he played in 1875, at a Colonne concert in Paris. Not until 1896 did he compose his Fifth in F major, to commemorate, at a special concert in Paris, the fiftieth anniversary of his début as pianist.

The following analysis was made by Charles Malherbe:

Although divided into two parts, it really contains, after the manner of the classic symphony, four movements: *Allegro moderato, Andante, Allegro vivace, Allegro;* but these movements, instead of being isolated and each one

* Isidor Philipp, Saint-Saëns' pupil, has described (in the magazine *Tempo*) the piano-playing of his master in terms which might be looked upon as excusably partial, were they not supported by abundant evidence from the past: "The place of Saint-Saëns in virtuosity was unique. He was certainly one of the greatest pianists of his day. It is impossible to play piano with more esprit, rhythm and naturalness, full of life, than he. His personality, more well-tempered than exuberant, identified itself as well with the classics as with the moderns. His interpretations, whether of Mozart or Liszt, were pure, chiseled pianistic marvels. The great Anton Rubinstein said of him, 'He was never the pianist, even when playing the simplest of piano pieces. He rested great without wishing to, by his own greatness.' "

When in 1860 Saint-Saëns played from Wagner's full score at sight, and also performed long portions of *"Tristan"* from memory, Wagner was moved to record in *"Mein Leben"*: "The skill and talent of this young man was simply amazing."

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corresponding to a separate piece, are united two by two and so lead not to four but two conclusions: an economy of formulas more in accordance with the musical habits of our time. It is the first time that M. Saint-Saëns has employed in his concertos this new device, which he applied in a masterly manner to his third symphony. The themes are distinct, peculiar to each movement, but they intermingle at times in the developments and the return establishes a sort of natural bond between the different portions of the work. Thus the *Andante* in 4-4 of the first section is transformed to triple time in the second, and the first Allegro reappears with a different measure in the Finale.

The work begins with a sort of free prelude, *Allegro moderato,* C minor, 4-4. A theme of eight measures is given out alternately by the orchestra and the pianoforte; it is treated now contrapuntally, now in free preluding fashion, somewhat after the manner of a cadenza. This species of introduction leads to the main body of the movement, an *Andante* in A-flat major, 4-4. There are soft and mysterious harmonies for orchestra with flowing arpeggios for the pianoforte. The chief theme, a simple melody, is developed at some length and enriched with a varied ornamental work.

The second movement, *Allegro vivace,* C minor, 2-4 (6-8), begins with a lively *scherzando*. The theme of the prelude to the first movement reappears in a faster tempo. There is a short *Andante,* C minor, 4-4, with reminiscences of the first movement. This leads to the *Finale, Allegro,* C major, 3-4. A theme that has the character of a folk-song is developed energetically and brilliantly somewhat after the manner of the rondo.

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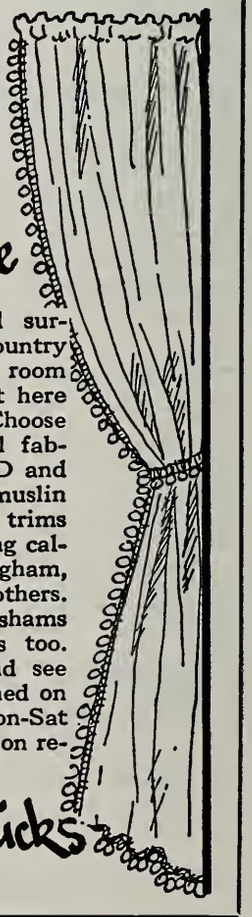
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SYMPHONY NO. 3 IN E-FLAT, "EROICA," *Op.* 55

By LUDWIG VAN BEETHOVEN

Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Composed in the years 1802–1804, the Third Symphony was first performed at a private concert in the house of Prince von Lobkowitz in Vienna, December, 1804, the composer directing. The first public performance was at the *Theater an der Wien,* April 7, 1805. The parts were published in 1806, and dedicated to Prince von Lobkowitz. The score was published in 1820.

The liberation of music in the nineteenth century brought about a remarkable result which had been impossible before on account of stylistic constriction, and which, for sheer lack of imaginative power, has not happened since. That enviable century produced two composers whose amplitude of resource and consistency of growth were such that over and above the continuing traits of their personal style, the succession of their greater works unfolded, one after another, new and distinct tonal concepts. *Tristan* or *Die Meistersinger* have each a character completely its own. Each of Beethoven's symphonies from the Third to the Ninth opens a fresh vista of its own—this in varying degree, but most strikingly in the Third.

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Beethoven's remark to Krumpholz in 1802 while sketching his Third Symphony that he was taking a "new road" is often quoted, and rightly so. Beethoven's phrase, reported by Czerny, was an understatement, for no single musical work in history can compare with it as a plunge into new ways. When Schumann published his article on the youthful Brahms in 1852 under the title *"Neue Bahnen,"* he was going too far if he had in mind Beethoven's *"Neuen Weg."* Brahms's First Symphony would vindicate this clear-visioned prophet, but that Symphony was arrived at only after years of germination and accumulating force. The *Eroica* was a new road both in the composer's meaning of a sudden broadening in his own development, and in the universal sense that it changed the whole course of music.

Symphonies, even Beethoven's first two, still retained relics of the gallant style of the salon where the form was born. Even the last symphonies of Mozart and Haydn were not out of place in such surroundings—they had wit and seemly restraint rather than challenge and thrust. Beethoven, always an intuitive composer who never theorized about music, leaves no sign of having taken his "new road" with conscious purpose or awareness of making an æsthetic revolution. He could have had no motive of expediency. From the publisher's point of view no score could have been less saleable. Symphonies were no longer being written at that time, partly because no contemporary composer wanted to match his talent with what Mozart and Haydn had left, but also because there was no particular demand for them. Here Clementi failed by comparison with those two; Cherubini wrote only one, on an inescapable commission; Weber wrote one as a youthful indiscretion. Schubert wrote several which had a few amateur performances or none at all while he

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lived. A more practical man like Rossini knew where his bread and butter lay. Beethoven, who wrote to publishers as if he considered himself a shrewd businessman, but would have been alone in that opinion, gave his full attention to symphonies through some unexplained urge. When he wrote the *Eroica* only opera, and Italian opera in particular, spelled success. Instrumental groups, when needed, which was seldom, were largely recruited from the opera orchestras. The men were usually hired to accompany singers and virtuosos. A symphony on a concert program was a routine opening or closing piece. While occupying himself with the *Eroica,* Beethoven had no prospect of a suitable performance, for Vienna had no established orchestra. Prince Lobkowitz, to whom it was dedicated, would have preferred a more negotiable string quartet. Beethoven, alone with his thoughts, must simply have been possessed by his sketches as he allowed his themes to expand in development into unheard-of ways. He was for the first time turning away from the musical world about him, the expectations of his friends, whether patrons or musicians. The much sought pianist, the favorite of society, was first facing the dreadful prospect of deafness which would end his career as performer. It was in the summer of 1802 at Heiligenstadt, shortly before he wrote his tragic "Heiligenstadt Testament," that he probably made his first sketches for the *Eroica.* The threat of deafness was a spur to set him on his "new road," but this alone cannot begin to account for the intrepidity of the artist, nor for



the full flux of power which in the growing Beethoven must have been an eventual certainty. The symphony as a form which had ceased to be written with the previous century was being reborn in very different guise.

There has been a good deal of romancing about Napoleon as the subject of the symphony. The exploits of that conqueror would have been at the time an interesting news topic rather than the central core of Beethoven's most personal and intimate tonal concept. That he put that name on the title page and then struck it off meant that he no longer considered Napoleon worthy of the honor, but did not mean that he took the name musically to heart in the first place. When he later wrote on the score on offering it to Breitkopf and Härtel, that it was "really entitled Bonaparte," he was saying in effect that a name on everybody's tongue, whatever the man's character, might be a good selling point.



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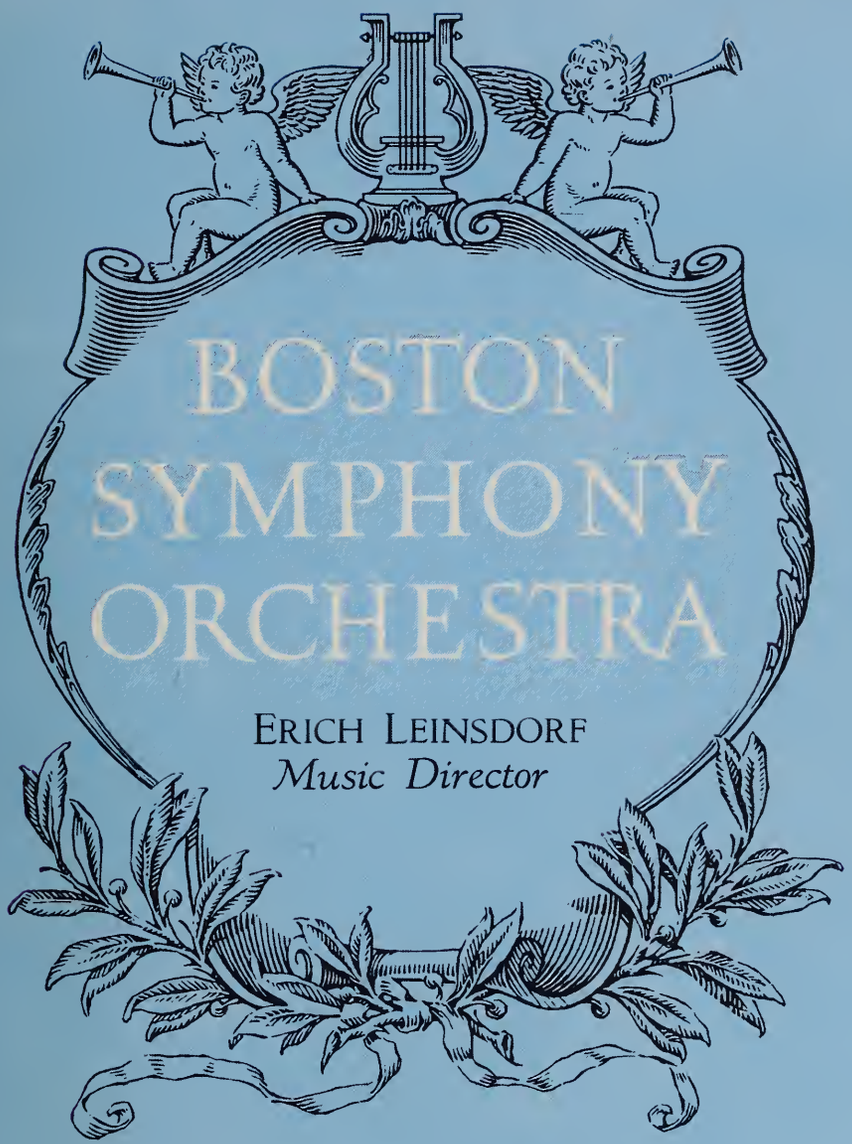
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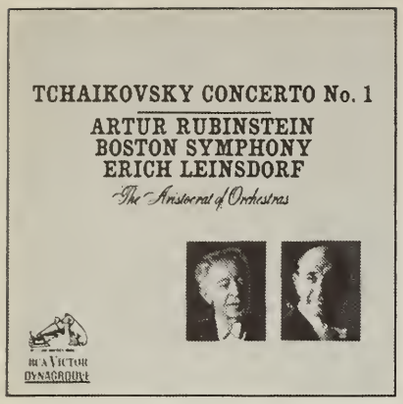
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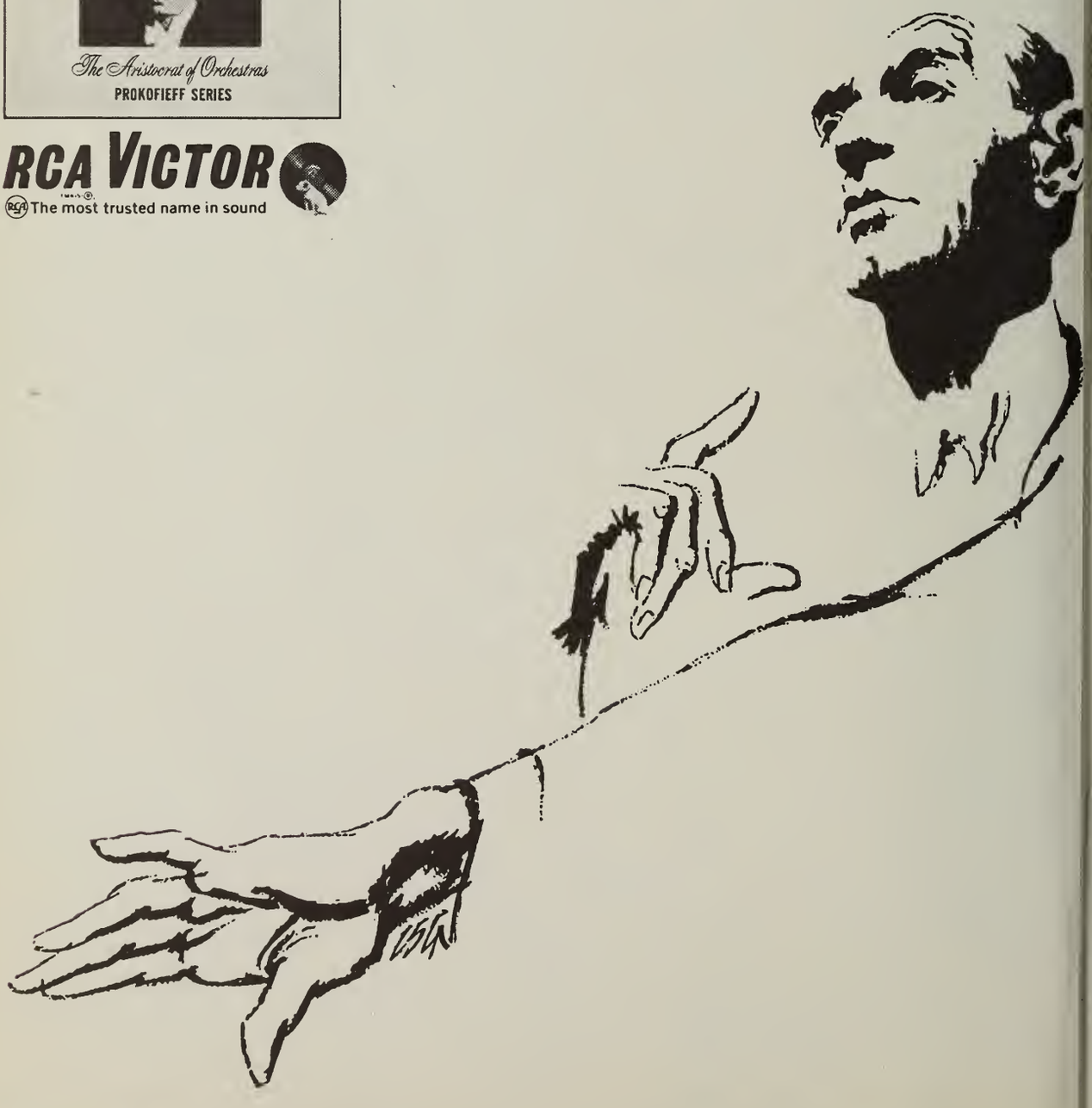


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Historical and descriptive notes by

JOHN N. BURK

Assisted by DONALD T. GAMMONS

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SIXTEN EHRLING

Born in 1918, Mr. Ehrling spent the first eighteen years of his life in Malmo, Sweden. Between 1936 and 1940 he studied piano and organ at the Royal Academy of Music in Stockholm. After deciding to pursue a career as a conductor, he worked with Karl Boehm at the Dresden State Opera and soon afterward began a twenty-year association with the Royal Opera in Stockholm which culminated in his appointment in 1953 as the company's music director. Mr. Ehrling made his American debut with the Detroit Symphony in the fall of 1961, and was immediately engaged for a six-week period during the following season. He was appointed permanent music director and conductor by unanimous vote of the orchestra's board of directors at this time. Since his first appearance in this country, Mr. Ehrling has conducted as guest the St. Louis, Cleveland, Chicago and Minneapolis symphony orchestras. He has also frequently appeared with the leading orchestras of Europe.

PETER MARSH

Mr. Marsh was born in New Jersey and studied violin with Hans Letz, Scott Willits and Emanuel Zetin. He was a member of the University of Washington String Quartet, and was the founder of the Marsh Quartet of Seattle.

PAUL HERSH

Born in New York, Mr. Hersh attended Yale University and studied viola with William Primrose. He has been a member of the Aspen Festival Orchestra and first violist of the Westchester Philharmonic Symphony. An accomplished pianist, he has studied with Edward Stevermann and Leonard Shure.

DONALD MCCALL

Mr. McCall comes from Kansas City, Missouri, is a graduate of the Curtis Institute, Philadelphia, and studied cello with Leonard Rose. Winner of the Naumburg Award for 1956, he made his Town Hall debut in the fall of 1956.

STEPHEN KATES

Stephen Kates, cellist, was born in New York City, May 7, 1943. He is the third generation in a family of professional musicians. After graduating with honors from the High School of Music and Art he received a scholarship at the Juilliard School of Music where he studied with Leonard Rose from

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1961-1963. His earlier studies were with Marie Rosanoff and Laszlo Varga.

In 1963 he was awarded a scholarship by Gregor Piatigorsky and a grant from the University of Southern California to study with Piatigorsky in his Master Class at that University.

During 1961 he served as assistant solo cellist with the American Symphony Orchestra under Leopold Stokowski. In 1964 he was a participant in a State Department tour of Europe and the Near East with the Pittsburgh Symphony Orchestra under the direction of William Steinberg.

In May 1966 he was sent by the Institute of International Education on a State Department grant to represent the U. S. in the Tchaikovsky International Competition in Moscow. He won second prize and a silver medal in this competition in which forty-five cellists from all over the world participated.

JANE MARSH

Jane Marsh made her professional debut with the Boston Symphony Orchestra last fall, when she sang in Beethoven's Ninth Symphony. Her appearance at Tanglewood last month was the first time she has sung in the United States since winning the First Prize in the Tchaikovsky International Vocal Competition in Moscow last month. Miss Marsh made her operatic debut a year ago at the Festival in Spoleto, where she sang Desdemona in Verdi's *Otello*. She has also participated in a concert of chamber music at the Library of Congress, and during the past season, sang with the New York Philharmonic Orchestra. Born in San Francisco, she graduated from Oberlin College in 1963.

MASUKO USHIODA

Masuko Ushioda was born in Manchuria to parents distinguished in their own right as artists; her father is an architect, her mother a dancer of Japanese classical dance.

As a young girl she studied Japanese dance as well as the violin. Having decided to concentrate on the violin she enrolled in the Toho Gakuen Music School in Tokyo.

In 1956 she appeared with the Tokyo Symphony Orchestra. In 1957 she won first prize in Japan's foremost music competition, the Mainichi Music Contest.

After giving a farewell recital in Japan she went to Leningrad to study at the Leningrad State Music Academy. Two years later she had the honor of studying with Joseph Szigeti in Switzerland.



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In May, 1966 she entered the Tchaikovsky International Competition in Moscow and was awarded second prize and a silver medal in the violin division.

MISHA DICHTER

Misha Dichter, born in Shanghai, September 27, 1945, arrived in the United States at the age of two, settling with his parents in Los Angeles, California, where he grew up, went to school, and took his first piano lessons at age six.

After graduating from high school in 1963, Mr. Dichter entered the University of California at Los Angeles, enrolling for a program of general study.

While at UCLA, Mr. Dichter won the Atwater Kent Award in piano and made his first public appearances with orchestras.

In June of 1964 he participated in a two-week master class given at the University by Rosina Lhevinne. She was impressed and invited him to join classes at the Juilliard School of Music in New York. He soon moved to the head of his class and was awarded an honorary scholarship.

When the Tchaikovsky Competition was announced it was decided that Mr. Dichter should enter. The result was highly successful. He was awarded second prize and a silver medal in the piano competition.

FROMM MUSIC FOUNDATION

1966 is the tenth year of the Fromm Music Foundation's affiliation with the Berkshire Music Center. In 1957, the Foundation established a program for resident young musicians to perform contemporary music at Tanglewood. This program has influenced many universities to establish similar resident ensembles. In some instances permanent ensembles such as the Lenox Quartet and the Dorian Quintet were formed by Fromm Players.

In 1964, the Berkshire Music Center in association with the Fromm Foundation inaugurated a Festival of Contemporary American Music presenting compositions commissioned by the Fromm Foundation for the occasion. The Festival has since become an annual event, and will take place this year from August 14 to 18.

In total, almost two hundred young musicians have been Fromm Fellows at the Berkshire Music Center and more than thirty concerts have been presented. Mr. Leinsdorf and the Faculty express their great gratitude to Paul Fromm and the Fromm Music Foundation for the generous support that has made this contemporary music activity possible.

WEEKEND PRELUDE

Friday Evening, August 12, at 7:00

TCHAIKOVSKY

Trio in A minor for Piano, Violin and Cello, *Op.* 50

I. Pezzo elegiaco; Moderato
II. Tema con variazioni; Andante con moto
III. Variazioni, Finale e coda: Allegro risoluto e con fuoco

THE LENOX TRIO

PAUL HERSH	PETER MARSH	DONALD MCCALL
Piano	*Violin*	*Cello*

The Piano Trio, "A la mémoire d'un grand artiste," is one of the most popular of Tchaikovsky's chamber works. Here the composer has dealt with a twofold problem. Apart from meeting all the usual requirements of chamber style, and the particular requirements of a work inscribed to the memory of a dear friend who was a peerless artist, he wished to write a piano part that would be a worthy tribute to the memory of so great a pianist as Nicholas Rubinstein, and yet fall into place in the ensemble. The trio is in two divisions, the second being a theme and variations, the last of which constitutes a finale.

The first movement (pezzo elegiaco) is in sonata form. The first subject, which is announced by the cello, then passes to the violin while the piano has a syncopated accompaniment, is instinct with melancholy, yet expresses a deep feeling of gratitude. The second subject is altogether Russian in character, and arises like a song of triumph (allegro giusto). The coda is solemn and mournful. It contains the first subject in augmented values, ending with a unison of violin and cello over heavy minor chords and a pedal point on the piano.

The beautiful theme of the second movement, comprising two periods, is given out by the piano. It is altogether Russian in character. Its sway is ample (this is very suggestive of N. Rubinstein's own temperament), and it is well suited to the diversity of the variations devised by the composer. Modest Tchaikovsky, in his biography of his brother, tells us that in May 1873, after the performance of Ostrovsky's *Sniegurochka* with Tchaikovsky's music, a group of professors at the Moscow Conservatorium went for a country walk, in the course of which Nicholas Rubinstein provided a repast for the peasants. Being a great lover of genuine folk music and dances, he asked the peasants to sing and dance, which they did. Tchaikovsky never forgot this scene, and it was the memory of it that suggested, nearly nine years afterwards, the theme of this movement.

Variazione finale e coda. This begins with an introduction in which a new, energetic theme appears, heralding a broad treatment of the main theme. Both themes are successively repeated; then other fragments of the bridge in the first movement, leading up to a powerful tutti. Then, in slower tempo, begins a solemn, elegiac rhapsody in which the first subject of the first movement reappears, like a funeral chant. It subsides gradually, and is followed by a short coda (lugubre) in which the elegiac first subject appears on the strings over the slow rhythm of a funeral march on the piano.

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Friday Evening, August 12, at 9:00

SIXTEN EHRLING, *Conducting*

SIBELIUS — Symphony No. 1 in E minor, *Op.* 39

I. Andante ma non troppo; Allegro energico

II. Andante ma non troppo lento

III. Allegro

IV. Finale (Quasi una Fantasia): Andante; Allegro molto

Intermission

TCHAIKOVSKY — *Symphony No. 4, in F minor, *Op.* 36

I. Andante sostenuto; Moderato con anima

II. Andantino in modo di canzona

III. Scherzo: Allegro (Pizzicato ostinato)

IV. Finale: Allegro con fuoco

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Program Notes

Friday Evening, August 12

SYMPHONY NO. 1 IN E MINOR, *Op.* 39

By JEAN SIBELIUS

Born in Tavastehus, Finland, December 8, 1865; died in Järvenpää, September 20, 1957

Sibelius wrote his First Symphony in 1899, and conducted its first performance at Helsinki on April 26 of the same year.

As introduction, a clarinet sings a melody of great beauty over a soft drum roll. The body of the movement opens with a dramatic first theme, stated by the violins and shortly followed by two "subsidiary" themes of more lyrical character. They are not "subsidiary" at all, except in the lingo of classification, taking a predominant part in the movement. The initial theme is more largely proclaimed, and a second theme is given by the flutes in staccato thirds over strings (tremolo) and harp. Another theme (which is

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later combined with this) is sung by the wood winds over a light accompaniment of syncopated string chords. The first of these gathers great rhythmic impetus as it draws the whole orchestra into its staccato motion.

The melody of the andante has an eerie and haunting quality which, once heard, lingers in the memory. It is first played by the muted violins and cellos with an answering cadence from the clarinets. Changing its melodic, but keeping its rhythmic shape, it leads, after a curious episode in counterpoint for the wood winds, to a second theme (horn solo), new and yet reminiscent of the songful second theme of the first movement. The initial theme returns, is transformed and intoned mightily by the wind orchestra. The mood of peaceful elegy is finally restored and the strings give the last word, *pianissimo,* of the theme.

The scherzo takes a lingering glance at the ways of Beethoven, which this composer was about to leave behind him. The theme first appears as a fragment, short and rough-shod. It is little more than a rhythmic motto, far more malleable than any other in the symphony. The kettledrums rap it out over a strummed accompaniment in the strings, and other instruments follow closely. A second subject (flutes) is combined with it in contrapuntal treatment and leads to a trio of more *legato* character, where the wind choir has the burden of discourse.

The finale (*quasi una fantasia*) has an introduction which repeats the



melody of the introduction to the first movement (it does not appear elsewhere in the score). The solo voice of the clarinet here becomes the rhapsodic and impassioned voice of the string body, with answer in the wood winds. The main allegro molto progresses upon a theme in the clarinets and oboes which somehow develops from the introduction and in turn begets a theme in the 'cellos. Another theme, terse and commanding, makes its brief but impressive message in the strings. The movement, still in imperious vein and punctuated by loud chords, reaches the ultimate andante assai, where the broad cantilena which is the last of the themes to make its appearance, is delivered by the combined violins, in the fullest vigor of the G strings. If Beethoven set a long-enduring tradition for a final apotheosis, Sibelius used it in his First (as also in his Second and Fifth symphonies) in his own way. The Theme resounds triumphantly, but its A minor is not joyous. The movement is worked out with some elaboration, with a fugato upon its first themes. The cantabile theme is developed to the fullest possible sonority. The climax comes, however, as the entire orchestra flings out the brief and striking "second" theme in wild exultation. The symphony ends, as did its first movement, with two dramatic plucked chords of the strings.

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SYMPHONY NO. 4, IN F MINOR, *Op.* 36

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk, in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

The Fourth Symphony, composed in 1877, was first performed by the Russian Musical Society in Moscow, February 22, 1878.

The year 1877 was a critical one in Tchaikovsky's life. He suffered a serious crisis, and survived it through absorption in his art, through the shaping and completion of his Fourth Symphony.

The dramatic conflict and emotional voice of this Symphony and the two that followed somehow demand a program. It may be worth inquiring to what extent the Fourth Symphony may have been conditioned by his personal life at the time. Tchaikovsky admitted the implication of some sort of program in the Fourth. He voluntarily gave to the world no clue to any of the last three, beyond the mere word *"Pathétique"* for the Sixth, realizing, as he himself pointed out, the complete failure of words to convey the intense feeling which found its outlet, and its only outlet, in tone. He did indulge in a fanciful attempt at a program for the Fourth, writing confidentially to Mme. von Meck, in answer to her direct question, and at the end of the same letter disqualified this attempt as inadequate. These paragraphs, nevertheless, are often quoted as the official gospel of the Symphony, without Tchaikovsky's

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postscript of dismissal. It would be a good deal more just to the composer to quote merely a single sentence which he wrote to Taneiëv: "Of course my Symphony is program music, but it would be impossible to give the program in words; it would appear ludicrous and only raise a smile." The program devolves upon the cyclic brass theme of "inexorable fate" which opens the work and recurs at the end. Again, a fragmentary sketch of a program for the Fifth Symphony has been recently discovered, in which "fate" is found once more. The word, to most of those who read it, is probably a rather vague abstraction. It would be more to the point to know what it meant to the composer himself.

As a matter of fact, the months in which Tchaikovsky worked out the Fourth Symphony he was intensely unhappy—there was indeed a dread shadow hanging over his life. He uses the word significantly in a letter to Mme. von Meck, acquainting her with his intention to marry a chance admirer whom he scarcely knew and did not love (the reason he gave to his benefactress and confidante, to whom he was ashamed to confess his abnormality, was that he could not honorably withdraw from his promise). "We cannot escape our fate," he said in his letter, "and there was something fatalistic about my meeting with this girl." Even if this remark could be considered as something more sincere than an attempt to put a face upon his strange actions

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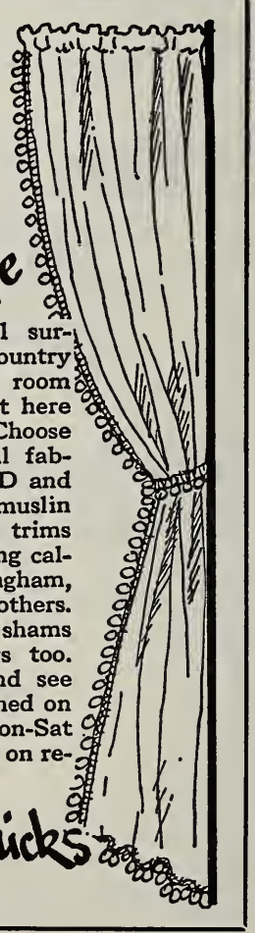
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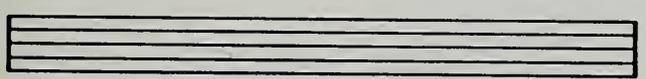


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before his friend, it is inconceivable that the unfortunate episode (which according to recently published letters was more tragic than has been supposed) could have been identified in Tchaikovsky's mind with this ringing and triumphant theme. Let the psychologists try to figure out the exact relation between the suffering man and his music at this time. It is surely a significant fact that this Symphony, growing in the very midst of his trouble, was a saving refuge from it, as Tchaikovsky admits more than once. He never unequivocally associated it with the events of that summer, for his music was to him a thing of unclouded delight always, and the days of his troubles seemed to him as he looked back (in a letter to Mme. von Meck of January 25, 1878) "a strange dream; something remote, a weird nightmare in which a man bearing my name, my likeness, and my consciousness acted as one acts in dreams: in a meaningless, disconnected, paradoxical way. That was not my sane self, in possession of logical and reasonable will-power. Everything I then did bore the character of an unhealthy conflict between will and intelligence, which is nothing less than insanity." It was his music, specifically his Symphony to which he clung in desperation, that restored his "sane self."

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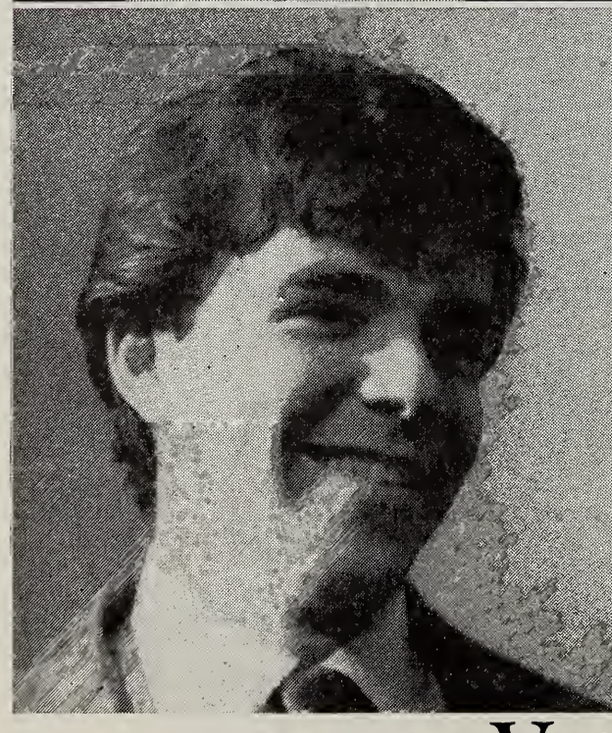
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Jane Marsh

This summer, 24-year-old soprano Jane Marsh took a first prize in Moscow's Third Tchaikovsky International Music Competition—the first American since Van Cliburn to win this prestigious award. RCA Victor takes pleasure in announcing that this brilliant young artist will record exclusively on the Red Seal label. Her debut album, recorded "live" at Tanglewood with the Boston Symphony and Erich Leinsdorf, will contain arias from Tchaikovsky's *Eugene Onegin* and *Pique Dame*, and from Verdi's *Aïda* and *Otello*.



Misha Dichter

Young American pianist Misha Dichter provoked wild applause in Moscow during the finals of the Tchaikovsky Competition. As *Time* Magazine wrote, "Five hundred Russians who had stayed until 2 a.m. to hear the results, kept chanting 'Bravo Dichter! Bravo Dichter!'" The reason for this unbounded enthusiasm is clearly evident in the virtuosity and feeling of Dichter's playing, qualities you will have a chance to hear in his debut album on RCA Victor—to be recorded with Erich Leinsdorf at his Tanglewood performance.

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Saturday, August 13, 1966

Jane Marsh is indisposed and will not be able to sing tonight. Veronica Tyler, second prize winner in the Tchaikovsky International Music Competition, has graciously, and on very short notice consented to appear in her colleague's place.

Revised Program

BEETHOVEN Overture "Leonore" No. 3, Op. 72

SHOSTAKOVITCH Concerto for Cello and Orchestra, Op. 107

I. Allegretto
II. Moderato
III. Cadenza
IV. Allegro con moto

Soloist: STEPHEN KATES

INTERMISSION

HINDEMITH Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro
II. "Turandot": Scherzo
III. Andantino
IV. March

CHARPENTIER "Depuis le jour" from Louise

PUCCINI "Si, mi chiamano Mimì" from La Bohème

VERONICA TYLER, Soprano

WAGNER Dawn and Siegfried's Rhine Journey from "Die Götterdämmerung"

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HINDEMITH — Symphonic Metamorphosis of Themes by Carl Maria von Weber

I. Allegro
II. "Turandot": Scherzo
III. Andantino
IV. March

SHOSTAKOVITCH — Concerto for Cello and Orchestra, *Op.* 107

I. Allegretto
II. Moderato
III. Cadenza
IV. Allegro con moto

Soloist: STEPHEN KATES

Intermission

TCHAIKOVSKY — Lisa's Scene and Arioso, "Twill soon be midnight now," from "The Queen of Spades"

VERDI — Introduction, Willow Song and Ave Maria from "Otello"

JANE MARSH, *Soprano*

The rôle of Emilia will be sung by BATYAH GODFREY

WAGNER — Dawn and Siegfried's Rhine Journey from "Die Götterdämmerung"

The Bell Telephone Hour will telecast scenes filmed at Tanglewood, possibly including portions of each day's activities and audience, over the NBC television network and other stations.

Since part of this program is being recorded by RCA Victor, it would be very helpful if the audience would be as quiet as possible during the music and refrain from applause until the end of each piece.

SYMPHONIC METAMORPHOSIS OF THEMES BY CARL MARIA VON WEBER

By PAUL HINDEMITH

Born in Hanau, Germany, November 16, 1895; died in Frankfurt, December 28, 1963

Paul Hindemith completed his "Metamorphosis" in August, 1943. It had its first performance by the New York Philharmonic-Symphony Society on January 20, 1944, Arthur Rodzinski conducting.

The *Symphonic Metamorphosis,* which, by the nature and order of its four movements, would suggest a symphony, uses for thematic material themes from the lesser known music of Weber. The themes from the first movement, the *Andantino* and the March *Finale,* have been taken from Weber's music for piano, four hands. The thematic basis of the Scherzo is derived from Weber's Incidental Music to Schiller's play, *Turandot.** When the *Metamorphosis* was performed in New York, the program stated: "None of these fragments, in Hindemith's opinion, represents Weber at his best. Consequently, he has made alterations to suit his requirements."

In the first movement, Allegro 2/4, the orchestra at once proposes (and repeats) the theme. It is briefly elaborated before a second and more vociferous theme is set forth (and likewise repeated). The working out is concise. The Scherzo was characterized by Olin Downes after the first performance as *"chinoiserie."* The flute first plays the rather florid theme, which, after punctuation by an exotic battery, passes to the lower strings at a livelier tempo. Presently the horns take the burden, and a rapid running figure is introduced with trilling wood winds. There is a climax of sonority and a dying away, the percussion adding its color. In the Andantino (6/8) the winds carry the melody for the most part, the flute surmounting the last pages with ornamental figures. This leads directly into a brisk march movement, accentuated with snare drum and various percussive instruments.

* Schiller's play was based upon Carlo Gozzi. Weber contributed, in 1809, seven numbers, of which he had written the *"Overtura Chinesa"* in 1806. The opening subject, which Hindemith has used, was borrowed by Weber from Rousseau's *Dictionary of Music.*

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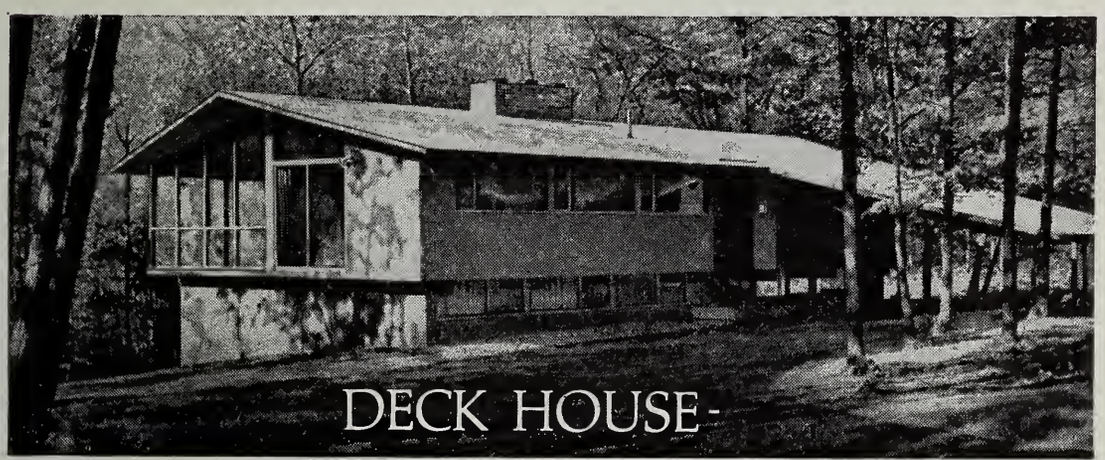
CONCERTO FOR CELLO AND ORCHESTRA, *Op.* 107

By DMITRI SHOSTAKOVITCH

Born in St. Petersburg, Russia, September 25, 1906

The first performance of this concerto was given in Moscow on October 9, 1959. It was written for and dedicated to Mstislav Rostropovich. Following closely after the violin concerto the two works seem to have much in common. The cadenza, which in the cello concerto follows the second movement, is almost a separate movement for cello alone. It continues and develops the ideas of the preceding movements. Beginning softly it gradually becomes more and more exciting. The technical demands for the cellist are severe, but the cadenza never becomes merely a vehicle for cello virtuosity. As in the violin concerto the second movement is intensely lyrical, with thematic material which seems to utilize elements of Russian folk song. At the close of this movement Shostakovitch has written an interesting passage which in essence is a duet for celesta and cello. A similar use of the celesta had appeared in the violin concerto.

The finale, in which the dynamic and energetic theme of the first movement reappears, is turbulent and the listener seems to hear the echo of accordions and the gay sounds of folk festival.



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LISA'S SCENE AND ARIOSO FROM "THE QUEEN OF SPADES"

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

Tchaikovsky's "Queen of Spades" was first produced at Kiev in December 1890. The subject of the opera was borrowed from a tale by Pushkin. The libretto was prepared by the composer's brother and differs considerably from Pushkin's story. Much of the music was originally written for another libretto based on Pushkin's story "The Captain's Daughter," but Tchaikovsky for some unexplained reason changed his mind and used this material in "The Queen of Spades."

In the aria heard today Lisa, a beautiful orphan who lives with her grandmother, the "Venus of Moscow" (and equally celebrated in her day as an inveterate card-player), tells of her love for young Herman who is a needy lieutenant and a sort of moody hero of the Byronic school. She is somewhat perplexed because she is already affianced to Prince Yeletsky, a richer and perhaps more desirable suitor.

"Twill soon be midnight now, and Herman not here, not here.
Ah, surely he will come to set at rest my anguish.
'Twas fate that lured him on.
A crime so fateful he could not, he could not, perpetrate!
O, I am weary and out-worn with grief.
Ah, I am worn with my sorrow . . .
Ever in sight, morning and night,
Crushing my heart like a heavy stone . . .
Past days of gladness, O whither flown?
Ah, I am weary, and all alone!
Once life was radiant with promises,
Then came black care,
Woe and despair,
Shatt'ring the hopes that I cherish'd.
Fortune and love, both have perish'd!
Ah, I am worn by my sorrow!
Ever in sight, morning and night,
Ah, Crushing my heart like a heavy stone.
Past days of gladness, O whither flown?
Now comes black care, neglect and despair,
Shatt'ring the hopes that I cherish'd!
O, I am weary!
My life is dreary,
And all my love and joy have perish'd.



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INTRODUCTION, WILLOW SONG AND AVE MARIA FROM "OTELLO"

By GIUSEPPE VERDI

Born in Roncole near Burseto, Italy, October 10, 1813;
died in Milan, January 27, 1901

Verdi's *Otello* was first performed at La Scala, Milan, on February 5, 1887. The libretto was a reshaping of Shakespeare's play by Arrigo Boito, distinguished man of letters and composer. The close collaboration of composer and librettist produced one of the greatest of Italian operas.

The story is too familiar to need repeating. The scene and arias sung tonight occur at the beginning of Act. IV. We are in the bedroom of Desdemona. A burning lamp is suspended in front of the image of the Madonna, which is above the prie-Dieu. It is night. A single candle flickers on a table.

In the orchestral introduction the English horn gives out the melody of the Willow Song. As the curtain rises Desdemona, attended by Emilia, is preparing for bed. She is full of apprehensive thoughts and asks, if she should die, to be shrouded in a sheet that lay on her bed on her wedding night. She is haunted by the memory of her mother's maid who was forsaken by her lover and died singing Willow. Desdemona remembers the melody and sings the aria "O Salce! Salce! Salce." After Emilia leaves, Desdemona, kneeling before the image of the Madonna sings a fervent prayer. At the close in a half whisper she murmurs "Ave Maria—nell'ora della morte. Amen."



SCENA I.

DESDEMONA. EMILIA.

EMI. Era più calmo?

DES. Mi parea. M' ingiunse
Di coricarmi e d' attenderlo. Emilia,
Te ne prego, distendi sul mio letto
La mia candida veste nuziale.
M' odi. Se pria di te morir dovessi
Mi seppellisci con un di quei veli.

EMI. Scacciate queste idee.

DES. *(sedendo macchinalmente davanti allo specchio)*
Son mesta tanto.
Mia madre aveva una povera ancella
Innamorata e bella;
Era il suo nome
Barbara. Amava
Un uom che poi l' abbandono,
cantava
Una canzone: *la canzon del Salice.*
[*a* EMI.
— Mi disciogli le chiome—
Io questa sera ho la memoria piena
Di quella cantilena:

"Piangea cantando
Nell' erma landa,
Piangea la mesta.
O Salce! Salce! Salce!
Sedea chinando
Sui sen la testa!
O Salce! Salce! Salce!
Cantiamo! il Salce funebre
Sarà la mia ghirlanda."

SCENE I.

DESDEMONA. EMILIA.

EMI. He looked more gentle?

DES. So it seemed. He bade me
Soon to await him, and to go to bed.
Emilia, let me ask you, before
you go,
Lay on my bed the same sheets that
were there
Upon my wedding night.
And, prythee,
If I should die before thee,
let me be shrouded
In one of those same sheets.

EMI. Come, come, you talk
Of fancies.

DES. *(sitting down mechanically before the looking-glass)*
I am sad to-night and weary.
My mother, long ago, had a poor
maid,
As fair as she was faithful,
and her name
Was Barbara.
She was in love, and he she loved
proved mad
And did forsake her. She had a
song of *Willow.* [*to* EMI.
Loose my hair, prythee, hie thee.
That song this evening
Will not go from my mind;
like that poor maid
I e'en must sing it:—
"The poor soul sat pining
Alone and lonely,
There on the lonely strand.
Sing willow, willow, willow!
Upon her bosom her head
inclining.
Sing heigho, sing heigho!
Sing all a green willow shall be my
garland." [*to* EMI.
Prythee, despatch, anon will come
Othello.



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E dalle ciglia le sgorgava il cor
L' amara onda del pianto.
O Salce! Salce! Salce!
Cantiam la nenia blanāa.
Cantiamo! il Salce funebre
Sarà la mia ghirlanda."

"Scendeon gli angelli a vol dai rami cupi
Verso quel dolce canto.
E gli occhi suoi piangevan tanto, tanto,
Da impietosir le rupi."
a EMI. *levandosi un anello dal dito.*

— Riponi questo anello.—
Povera Barbara!—Solea la storia
Con questo semplice—suona finir:
"Egli era nato—per la sua gloria,
Io per amarlo."
— Ascolta. Odo un lamento.
[*interrompendo.*
[EMI. *fa qualche passo.*
Taci. Chi batte a quella porta? . . .

EMI. È il vento.

DES. *"Io per amarlo e per morir."*

— Emilia, addio. Come m' ardon le ciglia!
È presagio di pianto.
[*abbraccia* EMI. *che esce.*
Buona notte.

SCENA II.

DESDEMONA *sola.*
Va all' inginocchiatcio.

DES. Ave Maria piena di grazia, eletta
Fra le spose e le vergini sei tu,
Sia benedetto il frutto, o benedetta,
Di tue materne viscere, Gesú.
Prega per chi adorando a te si prostra,
Prega pel peccator, per l' innocente
E pel debole oppresso e pel possente,
Misero anch' esso, tua pietà dimostra.
Prega per chi sotto l' oltraggio piega
La fronte e sotto la malvagia sorte;
Per noi tu prega
Sempre e nell' ora della morte nostra.
[*resta ancora inginocchiata ed appoggia la fronte sul l'inginocchiatoio come chi ripeta mentalmente una oranzione. Non s' odono che le prime e le ultime parole della preghiera.*
Ave Maria
. . . . nell' ora della morte.
Amen.
[*s' alza e va a coricarsi.*

"The fresh stream ran by her,
Where the rushes grow,
And murmured all her moaning;
And from her eyes the sad tears did flow
Which in her heart were rising.
Sing willow, willow, willow!
Sing heigho, sing heigho!
Sing all a green willow shall be my garland."

"Down from the branches all the birds came flying,
Listening to her sweet sighing.
So full of sorrow was her tender ditty
The stones were moved to pity."
[*to* EMI., *taking a ring from her finger.*
Lay by this ring and guard it.
Alas poor Barbara! I think her story
In sad and simple wise thus used to end.
"For he was born to live in glory
And I to love him
[*interrupting herself.*
Do harken! Was that a sigh?
[EMI. *goes towards the window.*
Listen! Who is't
That knocks at this hour?

EMI. The wind.

DES. *"And I to love him and to die."*

Farewell, Emilia! Mine eyes do itch this evening.
Dost thou think it bodes weeping?
[*she embraces* EMI., *who exit.*
Good night.

SCENE II.

DESDEMONA, *alone.*
She kneels before the image of the Madonna.

DES. Hail Mary, full of grace, the Lord is with thee, blessed art thou amongst women, and blessed is the fruit of thy womb, Jesus.
Ah, pray for her who lies in prayer before thee!
Pray for the sinner, thou, and for the sinless,
Give thy aid to the oppressed and to the mighty—
He too will need it—pray for all who implore thee.
Pray for her who is sadly sighing
As all the hopes of happiness betray her.
Oh, grant thy prayer!
Pray for us now and in the hour of dying
[*she remains kneeling, resting her head on the prie-Dieu as if she were repeating a prayer, only the first and last words of which are audible.*
Holy Mary
. . . at the hour of our death.
Amen. [*she rises and lies down on the bed.*

"DAWN" AND "SIEGFRIED'S RHINE JOURNEY" FROM "GÖTTERDÄMMERUNG"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner's *Götterdämmerung,* completed in 1874, was first performed at the Festival Theatre, Bayreuth, August 17, 1876. The first performance in the United States was at the Metropolitan Opera House, January 25, 1888.

There is an orchestral interlude between the two parts of the prologue to the *Dusk of the Gods,* depicting the coming of dawn over the rock of the Valkyries. This is joined in the concert version to the interlude connecting the prologue with the first act, played in the opera house while the curtain is lowered and the scene is changed.

The three Norns holding fate in their hands as they weave their thread have been dismayed to find it suddenly broken, and have vanished into the night. "The day, which has been slowly approaching, now dawns brightly and obliterates the distant fire glow in the valley." Soft chords from the horns gently fill the scene with the theme of the hero Siegfried, and there follows the motive of Brünnhilde's love with its characteristic *gruppetto* figure here developed to its most glowing intensity. In the scene which is to follow, Siegfried in armor enters from the cave, Brünnhilde at his side. As punishment, she has been subjected to him in mortal love, but she is blissful and unreluctant. Siegfried, about to depart for new adventure, draws the fateful ring from his finger and places it upon her own. He bids her farewell and embarks in a boat, floating on the current of the Rhine, as she gazes after her departing lover. The second interlude now follows. Siegfried's horn call leads into the rapturous and sweeping motive, sometimes called "the decision to love," which was first developed in the third act of *Siegfried.* The horn call is combined with reminiscences of the fire music, and undergoes development almost symphonic. There follows in full statement the undulating theme of the Rhine and its attendant themes of the Rhine maidens, the Gold, the Ring, and the renunciation of love.



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Sunday Afternoon, August 14, at 2:30

ERICH LEINSDORF, *Conductor*

WAGNER — Prelude to Act III, "Lohengrin"

BRAHMS — Symphony No. 1, in C minor, *Op.* 68

I. Un poco sostenuto; allegro
II. Andante sostenuto
III. Un poco allegretto e grazioso
IV. Adagio; allegro non troppo, ma con brio

Intermission

PROKOFIEV — Violin Concerto No. 2 in G minor

I. Allegro moderato
II. Andante assai
III. Allegro, ben marcato

Soloist: MASUKO USHIODA

SCHULLER — Two Movements from "Seven Studies on Themes of Paul Klee"

The Twittering Machine—Little Blue Devil

TCHAIKOVSKY — *Piano Concerto No. 1, in B-flat minor, *Op.* 23

I. Allegro non troppo e molto maestoso; Allegro con spirito
II. Andantino semplice; Allegro vivace assai
III. Allegro con fuoco

Soloist: MISHA DICHTER

Mr. DICHTER plays the Steinway Piano

The NBC Television Network and other stations are televising today's concert in color, including occasional scenes of the audience.

Since part of this program is being recorded by RCA Victor, it would be helpful if the audience would be as quiet as possible during the music and refrain from applause until the end of each piece.

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Sunday Afternoon, August 14

INTRODUCTION TO ACT III, "LOHENGRIN"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

In March of 1848, Wagner put the last touches upon his *Lohengrin,* and in May of that year his political activities resulted in his exile from Germany. He therefore had no direct supervision of the early productions of the work, nor did he hear it until May 15, 1861, in Vienna, following his pardon and return. *Lohengrin* had its first performance through the ministering zeal of his friend Liszt on August 28, 1850, with such forces, scarcely adequate, as the court at Weimar permitted. It found favor, and after a few years of managerial hesitation, went the rounds of the principal opera houses of Germany and Austria.

The introduction to the Third Act is a joyful celebration of the marriage of Lohengrin and Elsa. The brilliant music is to lead into the wedding chorus as the curtain rises.

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SYMPHONY IN C MINOR, NO. 1, *Op.* 68

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The First Symphony of Brahms, first sketched in 1856, was completed in 1876, and had its initial performance on November 4 of that year at Carlsruhe, Otto Dessoff conducting.

It is not without significance that Brahms required fourteen years to complete his First Symphony and that only in his forty-second year was he ready to present it for performance and public inspection. An obvious reason, but only a contributing reason, was the composer's awareness of a skeptical and in many cases a hostile attitude on the part of his critics. Robert Schumann had proclaimed him a destined symphonist, thereby putting him into an awkward position, for that was in 1854 when the reticent composer was young, unknown, and inexperienced. When two years later he made his first sketch for a symphony he well knew that to come forth with one would mean to be closely judged as a *"Symphoniker,"* accused of presuming to take up the torch of Beethoven, whose Ninth Symphony had in the course of years had nothing approaching a successor. Brahms was shaken by this thought. The most pronounced skeptics were the Wagnerians who considered the symphonic form obsolescent. A symphony by Brahms would be a challenge to this point of view. Brahms, hesitant to place a new score beside the immortal nine, was nevertheless ambitious. His symphonic thoughts inevitably took broader lines, sturdier sonorities, and more dramatic proportions than Schubert's, Schumann's or Mendelssohn's.

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The Concerto required four years to find its final shape. The Symphony took much longer because the composer had far to go before he could satisfy his own inner requirements. Another composer would have turned out a succession of symphonies reflecting the stages of his approach to full mastery. Brahms would not commit himself. It was not until 1872 that he took up his early sketch to re-cast it. He composed the remaining three movements by 1876.

The Symphony thus became a sort of summation of fourteen years of growth. Some of the early stormy mood was retained in the first movement. The slow movement and scherzo with their more transparent coloring were a matured reflection of the lyric Brahms of the orchestral variations. The finale revealed the Brahms who could take fire from Beethoven's sweep and grandeur and make the result his own. In the same tonality as the Fifth Symphony, Brahms' First begins darkly, proceeds with dramatic power, and in the last movement emerges Beethoven-wise, in a resplendent C major. Brahms was aware that there would be derisive comparisons. He knew that the broad hymn-like C major theme would be called an imitation of the theme of Beethoven's Ode to Joy. The character was similar, the shape of the notes was not. He faced such comparisons knowing that his Symphony followed but did not imitate Beethoven—its strength was his own. Its strength was also the strength of integration, so pervasive that the movements, traversing the earlier and the intermediate Brahms, became a coherent unity.

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SECOND CONCERTO FOR VIOLIN, IN G MINOR, *Op.* 63

By SERGE PROKOFIEV

Born at Sontsovka, in the Ekaterinoslav government, Russia, April 23, 1891; died near Moscow, March 4, 1953.

Prokofiev completed the second of his two Violin Concertos in Russia, in the autumn of 1935. It was first performed in Madrid in that year.

The Second Violin Concerto of Prokofiev resembles the First in that display passages for the solo instrument are not allowed to retard the process of orchestral development. The solo voice often takes its place among the rest as if contributing unobtrusive ornamental variations. The first two movements in particular are melodic in character, the soloist either carrying the burden of the melody, or setting it off by an interweaving of passage work while it is sung by other instrumental voices. Fulfilling this dual role, the soloist is seldom silent.

The solo violin opens the first movement with a statement of the principal theme, in the first measures unaccompanied. After a short elaboration, the melodious second theme is also presented by the soloist over soft undulations in the strings. In the slow movement, the soloist, unfolding the principal melody, is at first accompanied by triplets in 12-8 rhythm. There are digressions in the theme and tonality before the final statement of the opening subject matter in the original E-flat major. The finale at once establishes its rhythmic and incisive character with chord passages for the solo instrument. It is more brilliant in style, melody becoming incidental. There is a brief episode in 7-4 time, and a coda in 5-4, the bass drum and staccato strings punctuating the solo part.



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TWO MOVEMENTS FROM SEVEN STUDIES ON THEMES OF PAUL KLEE

By GUNTHER SCHULLER

Born in New York, November 22, 1925

This Suite was composed for the Minneapolis Symphony Orchestra and was first performed under the direction of Antal Dorati, to whom the work was dedicated, on November 27, 1959.

Gunther Schuller, who has long been interested in the reflection of the visual arts in the tonal medium, was drawn to the works of the Swiss painter Paul Klee, who lived from 1879 to 1940.* He has explained his intentions in the case of this work in an article for the *Minneapolis Star* (November 26, 1959):

"Each of the seven pieces bears a slightly different relationship to the original Klee picture from which it stems. Some relate to the actual design, shape or color scheme of the painting, while others take the general mood of the picture or its title as a point of departure. There is perhaps no artist whose work bears such a close relationship to music, and whose work therefore, reciprocally, makes musical composition based on it a logical procedure. Klee, himself a musician until the age of nineteen, continued to be fascinated in his painting by the possibilities of 'variation' or 'fugal' techniques and rhythm and polyphony as applied to pictorial design.

Writing about the two movements to be heard tonight Mr. Klee has this to say:

"*Little Blue Devil* is transformed into a kind of jazz theme. A perky, angular theme (my subjective musical impression of the geometrically conceived head in Klee's painting) is combined with a blues progression, altered to nine bars instead of the conventional twelve, and occasionally distorted asymmetrically. Various shades of "blue" are maintained through the use of muted brass and low-register clarinets.

"A piece based on Klee's famous *The Twittering Machine* should, it seems to me, do primarily one thing, namely: twitter. The mathematical constructive element in present-day serial techniques seemed to lend itself with special logic to such a pointillistic musical presentation.

* David Diamond composed a suite, *"The World of Paul Klee,"* in 1958. "The Twittering Machine" and "Pastorale" are here included.

REMAINING FESTIVAL PROGRAM

AUGUST 19 (LEINSDORF)

BRUCKNER: Symphony No. 4
LISZT: "Todtentanz" for Piano and Orchestra **(Darre)**
LISZT: Piano Concerto No. 1 **(Darre)**

AUGUST 20 (LEINSDORF)

WAGNER: Prelude to "Tristan and Isolde"
BRAHMS: Symphony No. 4
LISZT: Fantasia on Themes from Beethoven's "The Ruins of Athens" **(Bolet)**
LISZT: Piano Concerto No. 2 **(Bolet)**

AUGUST 21 (LEINSDORF)

VERDI: Te Deum
BEETHOVEN: Symphony No. 9 **(Curtin, Alberts, Cassilly, Paul, Festival Chorus)**

*The programs of August 6 and 14 will be televised, including occasional scenes of the audience, by WGBH-TV (Channel 2) in Boston and by NBC Television Network respectively.

Programs subject to change

CONCERTO FOR PIANOFORTE NO. 1, IN B-FLAT MINOR, *Op.* 23

By PETER ILYITCH TCHAIKOVSKY

Born in Votkinsk in the government of Viatka, Russia, May 7, 1840;
died in St. Petersburg, November 6, 1893

Tchaikovsky completed the score of his first piano concerto in February, 1875. The first public performance was in Music Hall, Boston, October 25, 1875, when Hans von Bülow was the soloist and B. J. Lang the conductor.

It is a curious fact that Tchaikovsky's two famous concertos, concertos which yield to none in popularity today, were met with downright rejection when first examined by the virtuosos to whom the composer submitted them for an opinion. The Violin Concerto was declared unplayable by Leopold Auer and thus given a reputation which had to be lived down. The Piano Concerto fared no better when it was first tried out by Nicholas Rubinstein in 1874 in an empty classroom of the Moscow Conservatory. Rubinstein was the Director, a famous pianist like his brother Anton, and Tchaikovsky's close friend. Two others were present.

When the composer had finished, Rubinstein burst into a storm of invective, tearing the work to pieces in every part. Tchaikovsky was wounded to the quick. His letters on the subject show not so much the anger of an out-

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raged artist as dismay at the tone of what seemed to him hard dislike from one he had deeply loved.

Tchaikovsky, on breaking with Nicholas, struck his name from the score, and inscribed in its place that of Hans von Bülow, whom he had not yet met but who, according to their mutual friend Klindworth, had been enthusiastically making known his piano pieces. Bülow warmly embraced this opportunity to play the Concerto as a new gospel from Russia, and wrote to Tchaikovsky, in acknowledgment of the dedication, phrases which stand in grotesque contrast to the reported phrases of Rubinstein: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clarity and the unity of the work. The form is so mature, ripe, distinguished in style, intention and labor being everywhere concealed. I would weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer and those who are destined to enjoy it."

When the Concerto was first performed, the program of the concert in Music Hall, Boston, carried this announcement:

"The above grand composition of Tchaikovsky, the most eminent Russian maestro of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

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Bülow wrote from New York of an even greater success in that city under Leopold Damrosch. "In fact," he told Klindworth, "Tchaikovsky has become popular in New York, and if Jürgenson were not such a damned jackass, but would send over a reasonable quantity of Tchaikovsky's music, he could do a lot of business. Yesterday a woman actually bought the score of Tchaikovsky's symphony *Op.* 23 at Schuberth's, simply because there was nothing else of his to buy."*

Bülow then took the Concerto across Europe, where each city, London, Berlin, Wiesbaden, for example, received pianist and concerto with real fervor. Outstanding performances are recorded as given by Sapellnikov in London, Tchaikovsky conducting, by Siloti in Prague, Sauer in Dresden, Rummel in Brussels. Nicholas Rubinstein graciously admitted his mistake (having indeed no alternative), and patched a strained friendship. Meanwhile the glory which had gone to others continued with others.

* This may have been the Second Symphony, *Op.* 17. The Third Symphony, *Op.* 29, had just appeared from the Russian press.



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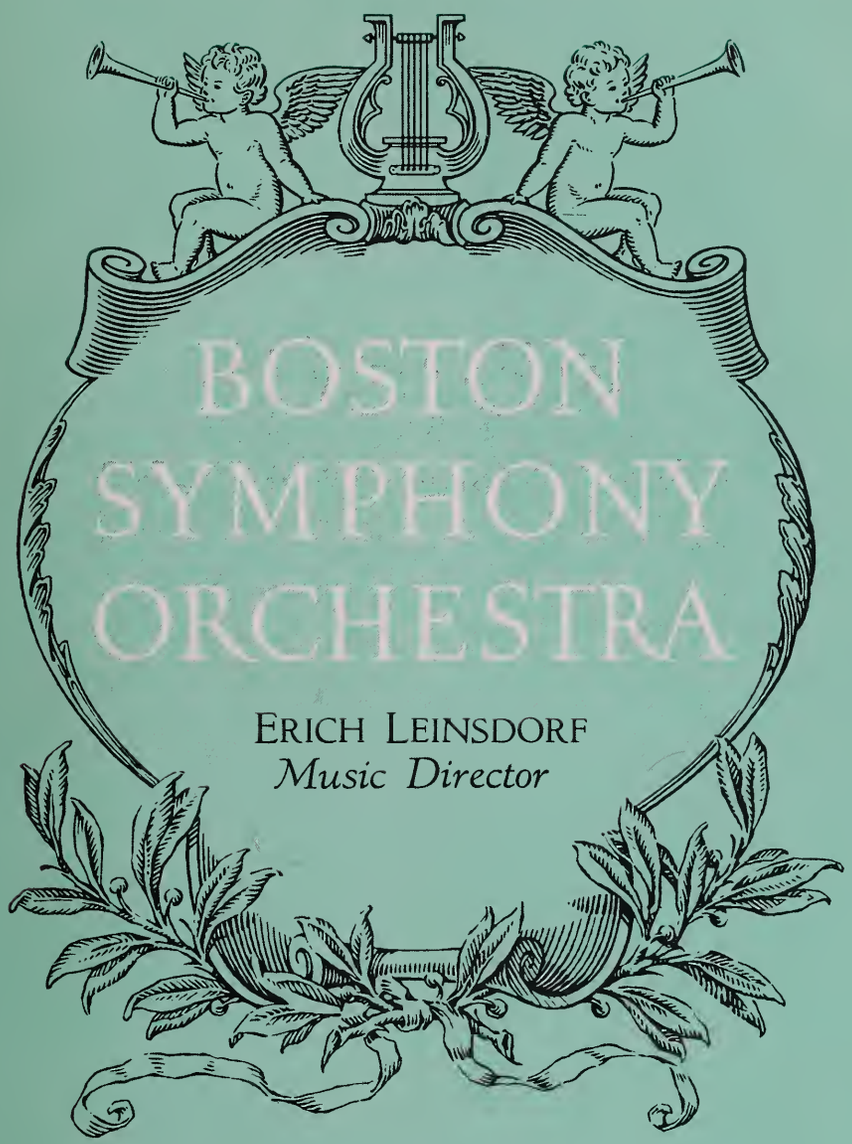
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Historical and descriptive notes by

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Jeanne-Marie Darré made her debut with the Boston Symphony Orchestra on February 2, 1962, when she was heard in the Saint-Saëns Second Concerto in G minor. In 1963 she was the soloist in Schumann's Concerto in A minor.

This pianist from France won first prizes at the Paris Conservatoire, was awarded the Legion of Honor in 1950, and in 1960 the *"Chevalier des Arts et Lettres."*

JORGE BOLET

Jorge Bolet, born in Havana, Cuba, was a musical prodigy and came to this country to study at the Curtis Institute of Music under David Saperton. He has appeared previously at the Berkshire Festival on several occasions as well as at the concerts of the Boston Symphony Orchestra in Boston.

PHYLLIS CURTIN

Phyllis Curtin was born in Clarkesburg, West Virginia. In 1954 she made her debut with the New York City Opera, with a performance of *Salome.* Her European debut occurred in 1958 at the Brussels World's Fair; 1960 marked her Vienna State Opera debut, which was followed by appearances at La Scala, the Metropolitan and Buenos Aires Teatro Colón. In the fall of 1964 she opened the Chicago Lyric Opera season as Donna Elvira in *Don Giovanni.* Her career in the concert field has been equally successful. She has sung not only with the Boston Symphony Orchestra but also with the New York Philharmonic, The Philadelphia Orchestra and those of Chicago, Cleveland, Detroit, Montreal and Toronto. Her appearances with Erich Leinsdorf and the Boston Symphony include the American première of Benjamin Britten's *War*



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Requiem in July 1963, performances of excerpts from *Wozzeck* in 1964, and Alban Berg's "Le Vin" in 1966.

EUNICE ALBERTS

Eunice Alberts is remembered for her many notable performances with this Orchestra. She has appeared in Beethoven's Ninth Symphony in Boston during three previous seasons, and likewise twice in that composer's *Missa Solemnis.*

RICHARD CASSILLY

Richard Cassilly is appearing for the first time at Tanglewood. A native of Washington, D. C., he makes his home in Maryland. Shortly after graduating from the Peabody Institute he sang in Beethoven's Ninth Symphony in Pittsburgh. His career has been largely in opera, in which, taking many parts with the New York City Opera, he has sung in various parts of this country, last season extending his engagements to Europe.

THOMAS PAUL

Thomas Paul, a Californian, is a graduate of the Juilliard School of Music and has long been associated with the New York City Opera. He is remembered as the bass soloist with this Orchestra in the 1964–65 season in Haydn's *The Seasons* and Stravinsky's *Pulcinella.* He appeared last season in Boston in Beethoven's *Ninth Symphony* and Schumann's *Scenes from Goethe's "Faust,"* and has also sung in a number of Berkshire Festival performances.

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Members of the audience who must leave before the end of the concert are earnestly requested to do so between numbers, not during the performance.



WEEKEND PRELUDE

Friday Evening, August 19, at 7:00

LISZT

Piano Transcriptions

Hark, Hark, the Lark	*Schubert*
Der Lindenbaum	*Schubert*
Wohin	*Schubert*
Meine Freuden	*Chopin*
Mädchens Wunsch	*Chopin*
Frühlingsnacht	*Schumann*
Widmung	*Schumann*
Spinning Song from "The Flying Dutchman"	*Wagner*
Concert Paraphrase from "Rigoletto"	*Verdi*

JORGE BOLET, *Piano*

Liszt's marvellous proficiency in transcribing all possible compositions for his beloved piano is one of the most characteristic features of his rich and complex personality. Of over twelve hundred compositions by him well over five hundred are transcriptions of songs, fantasias from favorite operas, or piano reductions of symphonic scores. The stimulus undoubtedly came from the constant demand for brilliant compositions for the concert-room. It is also true that these transcriptions were of great help to him financially.

It is chiefly for their sincerity that Liszt's transcriptions stand out among all others as works of art. His arrangements are not manufactured, but poetically concerned. It is true they are sometimes laden with embellishments, but while these additions may dazzle the listener with their technical dexterity, they lend a characteristic touch to the passages wherein they occur. It must also be recognized that Liszt was bringing to the attention of a large public works of Beethoven, Schubert, Schumann, Wagner and others which were not at that time familiar.



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Friday Evening, August 19, at 9:00

ERICH LEINSDORF, *Conductor*

BRUCKNER — Symphony No. 4 in E-flat, "Romantic"

I. Allegro molto moderato
II. Andante
III. Scherzo
IV. Finale

Intermission

LISZT — "Todtentanz," Paraphrase on the "Dies Irae," for Piano and Orchestra

LISZT — Piano Concerto in E-flat major, No. 1

Soloist

JEANNE-MARIE DARRÉ

Mme DARRÉ plays the Baldwin Piano

Program Notes

Friday Evening, August 19

SYMPHONY No. 4, IN E-FLAT MAJOR, "ROMANTIC"

By ANTON BRUCKNER

Born in Ansfelden, Upper Austria, September 4, 1824; died in Vienna, October 11, 1896

This Symphony, composed in 1874, was first performed by the Philharmonic Orchestra in Vienna, February 20, 1881, Hans Richter conducting. The Symphony was introduced in this country by Anton Seidl in New York on March 16, 1888, and first played by the Boston Symphony Orchestra under the direction of Wilhelm Gericke on February 10, 1899.

Notes on this Symphony have been provided by Edward O. D. Downes, program annotator of the New York Philharmonic.

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The title "Romantic" was given to the Fourth Symphony by Bruckner himself—but as an afterthought. Indeed, Bruckner's entire symphonic career was an incredible mass of afterthoughts, of deletions, of additions, of simplifications, amplifications, re-orchestrations, revisions, and new versions, some reluctantly permitted on the pressing advice of well-meaning conductors and friends, some undertaken out of discouragement and fear lest his music prove too difficult to perform or to understand, and some spontaneously as the result of later and finer inspiration.



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Such long-drawn-out, often torturing uncertainty suggests some deep inner insecurity in Bruckner, which may have been aggravated by his humble, provincial background, his long struggle for artistic maturity, and his even longer battle for professional status and public recognition. The orphan son of a village schoolmaster, Bruckner was trained for the same profession and at first studied music only on the side. Not until his thirtieth year did he decide to become a full-time musician. Two years later he won a position as Cathedral organist in the small city of Linz. He was forty-three years old before he achieved a position in Vienna as court organist, and forty-four when his first symphony was performed (under his own direction in Linz).

The overwhelming artistic experience of Bruckner's life was Richard Wagner, whose music he began to study in his late thirties. But profound as Wagner's influence was, it seems to have been exaggerated in the re-orchestrations of Bruckner's scores by his well-meaning Wagnerian friends and conductors who anonymously "edited" many of his symphonies (including his "Romantic") for their first publication. It is these "edited" first printings of Bruckner's symphonies which have caused the bitter controversies that still flare up today.

The crux of the controversy is: which versions did Bruckner wish to be final, definitive? It was long believed that the first editions were authentic. Then, in 1932, a scholarly edition of the Bruckner symphonies was begun,



based on Bruckner's own final manuscript versions, which were found to differ astoundingly from the first printed editions. There was a great reaction among conductors and German and Austrian audiences in favor of the scholarly *Originalfassungen* which are not Bruckner's original versions but his *final* manuscript versions. Nevertheless there have not been wanting musicologists and distinguished conductors, who have felt that the early printed editions, most of which (excluding the unfinished Ninth Symphony) were published during Bruckner's lifetime and with his approval, represent Bruckner's final wishes and are, therefore, more authentic than his own manuscripts.

This is particularly true of the "Romantic" Symphony. The version which Mr. Leinsdorf uses for the current performance is based on the Haas edition published in 1936, with further emendations by Dr. Leopold Nowak. This is not the place to marshal the pros and cons in detail. It is a problem in which a conductor's personal taste and artistic intuition still play a large role.

• •

Allegro molto moderato is the tempo designation of the first movement. Over a soft tremolo of the strings, the solo horn calls very softly, as if it were a magic incantation, the opening notes of the main theme. It is built around the open fifth. Soon the horn is echoed by high woodwinds. A more flowering figure for violins and flutes rises and then falls in the rhythm Bruckner particularly loved: two quarters and a triplet.

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This builds to a brief climax, which breaks off suddenly. A delicate contrapuntal passage serves as second theme of a free sonata-form movement. A soft kettle-drum roll introduces the development section, which swells to a big climax and then dies away almost to silence for the return of the basic thematic material.

Andante. The melancholy, almost tragic slow movement opens with a suggestion of a funeral march in the muted strings and a cello melody built about the open fifth, which was so important in the first movement. At the climax of the movement the melody is transformed into a chant of triumph.

Scherzo. The distant horn calls with which the Scherzo opens were intended to suggest a hunting scene in the forest. In the contrasting middle section, the trio, a flute and clarinet have a flowing *Ländler*-like theme which Bruckner marked in his manuscript: "Dance tune during the hunter's meal."

Finale. The introduction consists basically of one long build-up of harmonic tension over a dominant pedal and a crescendo that seems finally to explode into the heroic main theme of the movement. There are reminiscences of the Scherzo as the movement develops to another powerful climax. The coda is radiant and majestic.

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"TODTENTANZ" ("DANSE MACABRE," "DANCE OF DEATH"), A PARAPHRASE ON THE "DIES IRAE," FOR PIANOFORTE AND ORCHESTRA

By FRANZ LISZT

Born in Raiding, near Ödenburg, Hungary, October 22, 1811;
died in Bayreuth, July 31, 1886

Liszt sketched his *"Todtentanz"* at Pisa in 1839, developed it at Weimar in 1849–1850, completed his score in 1853, and revised it in 1859. It was first performed from the manuscript at The Hague, on March 15, 1865, by the Diligentia Musical Society, J. J. Verhulst, conductor, when Hans von Bülow was the pianist.

Liszt, according to his biographer Lina Ramann, was much impressed by the famous fourteenth-century fresco in the *Campo Santo* at Pisa, *"Trionfo delle morte,"* attributed to Andrea Orcagna.

The fresco is gruesome enough. A haughty and elegantly dressed company of hunters have come upon three open coffins with corpses of princes in varying stages of decay. The hauteur of the nobles is undisturbed, but one of them holds his nose. Elsewhere, corpses are heaped in a scattered pile, people of all ranks, while over them hovers the Angel of Death, a loathsome creature with his scythe, sharp talons upon his hands and feet. A group of miserable beggars beseech him to relieve them of their troubles, but he ignores them, for they are still of the living. From the mouths of the dead there emerge one by one their souls in the shape of naked babies, and they are borne off by disgusting demons or by angels of grace, according to their sins. One unfortunate soul is the object of a struggle in mid-air between an angel and a devil.

As he stood before the mural there sounded within the soul of Liszt, so writes Mme. Ramann, "the overwhelming power of the *'Dies Irae,'* and with it there were blended the changes of idea such as the Italian master put into color and into line."

The theme is given forth (*Andante*) by the orchestra with low staccato chords from the piano, which then intersperses the discourse with elaborate chord runs. In the first variation, *Allegro moderato,* the bassoons and the piano add a capricious figuration. In the second variation, the piano takes the theme and ornaments it with *glissandi* to orchestral accompaniment. The third variation, *Molto vivace,* gives the piano staccato chords over sustained ones in the orchestra. The last variation, *Lento,* is extended. The piano alone sets forth the theme in a canon, which leads into a fugato (*Vivace*) in which the orchestra eventually joins. There is considerable development, with elaborate cadenzas interspersed.

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PIANO CONCERTO IN E-FLAT MAJOR, No. 1
PIANO CONCERTO IN A MAJOR, No. 2

By FRANZ LISZT

Born in Raiding, near Ödenburg, Hungary, October 22, 1811;
died in Bayreuth, July 31, 1886

The Concerto in A major, published as No. 2, antedated the E-flat Concerto in order of composition. It was sketched in 1839, completed in full score in 1849 and published in 1863 in revised form. It was first performed on January 7, 1857, when Liszt conducted at Weimar and Hans von Bronsart, who was his pupil there, was soloist. He also received the dedication.

The Concerto in E-flat was completed from earlier sketches in 1849. It was first performed on February 17, 1855, when Hector Berlioz conducted and the composer was soloist.

The year 1848 was not only a year of social upheaval in Europe—it was also a turning point in the life of Franz Liszt. Until then he had been a virtuoso pianist, playing before enraptured audiences in every capital. In 1848 he settled in Weimar and put the piano aside for any public use. He became Court *Kapellmeister* to the Grand Duke Carl Friedrich in Weimar, allied himself with the Princess Carolyne zu Sayn-Wittgenstein as his mentor and mistress, became the active benefactor and promoter through performance of other composers' music and learned to compose orchestral music of his own.

He learned rapidly, by the evidence of his first attempts, which were the two piano concertos and the "Symphonic Poem," so-called, *"Ce qu'on entend sur la montagne."* These were also his first works in orchestral form which he at length became ready to submit for public inspection. All three scores existed for a long time in sketches. All three were scored with the help of Joachim Raff. All three underwent later revision and were delayed in later publication. This would mean that Liszt's first orchestral works were an immediate challenge to classical tradition. The first purely orchestral score, *"Ce qu'on entend sur la montagne,"* allied itself to a poet, Victor Hugo. Like all that followed, this Symphony Poem cut loose from traditional sonata construction, was condensed into a single movement, episodic and integrated by the permeation of motivic themes. The two concertos were similarly made.

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They could be considered as symphonic poems for orchestra with a dominating piano part orchestrally conceived. Indeed, Liszt labelled his A major Concerto on the manuscript: *"Concerto symphonique."*

The A major Concerto was the second in order of publication, but existed as a sketch long before its ultimate companion. Such a manuscript, in the Liszt Museum at Weimar, is dated September, 1839. At that time, Liszt was entirely an artist of the pianoforte, by practice and repute. Yet he had made two still earlier attempts at concertos if his father is to be believed. One of them, a Concerto in A minor, can be identified by a printed announcement. It was given by him in London on June 9, 1827: "Concerto (MS) for the Pianoforte, with orchestral accompaniment, by Master Liszt." These attempts have not survived.

Liszt reworked his sketch for the A major Concerto and scored it completely in 1849 at Weimar. The E-flat Concerto, which also lay in his desk as a sketch, was made into a comp'ete orchestral score in the same year as its fellow. It may have been at the insistence of the Princess Carolyne zu Sayn-Wittgenstein that this deed of orchestral consummation, together with the first two symphonic poems, *Ce qu'on entend sur la montagne* and *Tasso*, came to pass. The *"Bergsymphonie,"* as Liszt called his first Symphonic Poem, was first performed at the same Pension Fund concert by the ducal Weimar Orchestra, January 7, 1857, when Liszt first conducted his A major Concerto.

The E-flat Concerto Liszt had played at Weimar two years earlier. In Vienna, it was introduced by Dionys Pruckner, a Liszt pupil, whereupon the hostile clans were ready to put in its place this impudent violation of all that a respectable piano concerto should be. Dr. Hanslick descended upon the work and damned it on account of the rather insistent use of the triangle in the scherzo section. That "ferocious æsthetic Comstock of the nineteenth-century criticism," as Lawrence Gilman called him, "drew aside the skirts of his unsullied dressing-gown and turned this erring Concerto out into the snowy night." Liszt himself, who was not altogether courageous in matters of public criticism, stood in awe of Hanslick's power. Writing once to a friend who contemplated giving Hanslick the lie in an open letter about this work, he stepped around the subject with what was a masterpiece of caution. A "triangle concerto," the doctor had named it, and the opprobrious term stuck for years, no pianist in Vienna daring to venture upon that battleground of dissension.

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ERICH LEINSDORF, *Conductor*

WAGNER — Prelude to "Tristan and Isolde"

BRAHMS — *Symphony No. 4, in E minor, *Op.* 98

I. Allegro non troppo
II. Andante moderato
III. Allegro giocoso
IV. Allegro energico e passionato

Intermission

LISZT — Fantasia on Themes from Beethoven's "The Ruins of Athens," for Piano and Orchestra

LISZT — Piano Concerto in A major, No. 2

Soloist

JORGE BOLET

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PRELUDE TO "TRISTAN AND ISOLDE"

By RICHARD WAGNER

Born in Leipzig, May 22, 1813; died in Venice, February 13, 1883

Wagner wrote the poem of *Tristan und Isolde* in Zürich in the summer of 1857. He began to compose the music just before the end of the year, completed the second act in Venice in March, 1859, and the third act in Lucerne in August, 1859. The first performance was at the *Hoftheater* in Munich, June 10, 1865. The first performance in America took place at the Metropolitan Opera House in New York, December 1, 1886; the first Boston performance, at the Boston Theatre, April 1, 1895.

Wagner's subjects usually lay long in his mind before he was ready to work out his text. And he usually visualized the opera in hand as a simpler and more expeditious task than it turned out to be. He first thought of *Siegfried* as "light-hearted" and popular, as suitable for the small theater in Weimar, for which its successor, *Die Götterdämmerung,* was plainly impossible. But *Siegfried* as it developed grew into a very considerable part of a very formidable scheme, quite beyond the scope of any theater then existing. When *Siegfried* was something more than half completed, its creator turned to *Tristan und Isolde* for a piece marketable, assimilable, and performable. It is true that *Tristan* was composed in less than two years. But the fateful tale of the lovers carried their creator far beyond his expressed musical intentions. *Tristan und Isolde* waited six years for performance. During two of them Wagner was still an exile and barred from the personal supervision which would have been indispensable for any production. After a partial pardon he negotiated with Carlsbad, without result, and made protracted and intensive efforts to prepare a production at the Vienna Opera, which collapsed for want of a tenor who could meet the exactions of the third act. When Wagner heard Ludwig Schnorr von Carolsfeld that problem was solved and the opera accordingly produced in Munich six years after its completion.

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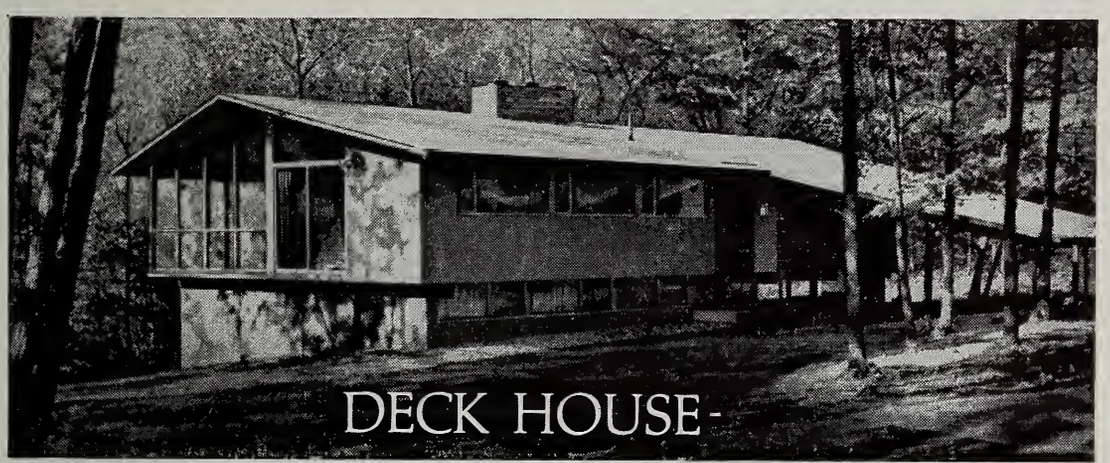
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The Prelude, or *"Liebestod,"** as its composer called it, is built with great cumulative skill in a long crescendo which has its emotional counterpart in the growing intensity of passion, and the dark sense of tragedy in which it is cast. The sighing phrase given by the cellos in the opening bars has been called "Loves Longing" and the ascending chromatic phrase for the oboes which is linked to it, "Desire." The fervent second motive for the cellos is known as "The Love Glance," in that it is to occupy the center of attention in the moment of suspense when the pair, having taken the love potion, stand and gaze into each other's eyes. Seven distinct motives may be found in the Prelude, all of them connected with this moment of the first realization of their passion by Tristan and Isolde, towards the close of the first act. In the Prelude they are not perceived separately, but as a continuous part of the voluptuous line of melody, so subtle and integrated is their unfolding. The apex of tension comes in the motive of "Deliverance by Death," its accents thrown into relief by ascending scales from the strings. And then there is the gradual decrescendo, the subsidence to the tender motive of longing. "One thing only remains," to quote Wagner's own explanation—"longing, insatiable longing, forever springing up anew, pining and thirsting. Death, which means passing away, perishing, never awakening, their only deliverance."

* The finale, now known as the "Love-Death," was named by Wagner "Transfiguration" (*"Verklärung"*).



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SYMPHONY IN E MINOR, No. 4, *Op.* 98

By JOHANNES BRAHMS

Born in Hamburg, May 7, 1833; died in Vienna, April 3, 1897

The first two movements were composed in the summer of 1884; the remaining two in the summer of 1885. The Symphony had its first performance at Meiningen, October 25, 1885, under the direction of the composer.

When Brahms returned to Vienna at the end of September 1885, Max Kalbeck sat with him over a cup of coffee and pressed him as far as he dared for news about the musical fruits of the past summer. He asked as a leading question whether there might be a quartet. " 'God forbid,' said Brahms, according to Kalbeck's account in his biography, 'I have not been so ambitious. I have put together only a few bits in the way of polkas and waltzes. If you would like to hear them, I'll play them for you.' I went to open the piano. 'No,' he protested, 'let it alone. It is not so simple as all that. We must get hold of *Nazi*.' He meant Ignaz Brüll and a second piano. Now I realized that an important orchestral work, probably a symphony, was afoot, but I was afraid to ask anything more for I noticed that he already regretted having let his tongue run so far.

"A few days later he invited me to an Ehrbar evening—a musical gathering in the piano warerooms of Friedrich Ehrbar. There I found Hanslick, Billroth, Brahms, Hans Richter, C. F. Pohl, and Gustav Dömpke. While

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Brahms and Brüll played, Hanslick and Billroth turned the manuscript pages. Dömpke and I, together with Richter, read from the score. It was just as it had been two years before at the trying-out of the Third Symphony, and yet it was quite different. After the wonderful Allegro, one of the most substantial, but also four-square and concentrated of Brahms' movements, I waited for one of those present to break out with at least a *Bravo*. I did not feel important enough to raise my voice before the older and more famous friends of the master. Richter murmured something in his blond beard which might have passed for an expression of approval; Brüll cleared his throat and fidgeted about in his chair. The others stubbornly made no sound, and Brahms himself said nothing to break the paralyzed silence. Finally Brahms growled out, 'Well, let's go on!'—the sign to continue: whereupon Hanslick uttered a heavy sigh as if he felt that he must unburden himself before it was too late, and said quickly, 'The whole movement gave me the impression of two people pummelling each other in a frightful argument.' Everyone laughed, and the two continued to play. The strange-sounding, melody-laden Andante impressed me favorably, but again brought no comment, nor could I bring myself to break this silence with some clumsy banality."

Kalbeck, who had borne nobly with Brahms up to this point, found the Scherzo "unkempt and heavily humorous," and the finale a splendid set of variations which nevertheless in his opinion had no place at the end of a symphony. But he kept his counsel for the moment, and the party broke up



rather lamely with little said. When he met Brahms the next day it was clear that the composer had been taken aback by this reception of his score. " 'Naturally I noticed yesterday that the Symphony didn't please you and I was much troubled. If people like Billroth, Hanslick, or you others do not like my music, who can be expected to like it?' 'I don't know what Hanslick and Billroth may think of it,' I answered, 'for I haven't said a word to them. I only know that if I had been fortunate enough to be the composer of such a work, and could have the satisfaction of knowing that I had put three such splendid movements together, I would not be disturbed. If it were for me to say, I would take the scherzo with its sudden main theme and banal second thoughts and throw it in the wastebasket, while the masterly chaconne would stand on its own as a set of variations, leaving the remaining two movements to find more suitable companions.' " Kalbeck was surprised at his own temerity in venturing so far with the sensitive and irascible composer, and waited for the heavens to descend, but Brahms received this judgment meekly, only protesting that the piano could give no adequate idea of the scherzo, which had no connection whatever with the keyboard, and that Beethoven in the *Eroica* and elsewhere had made use of a variation finale. It was plain that he was in serious doubt as to whether the Symphony would be accepted at all. He decided, however, after a long conversation, that having gone so far he must see it through, and that a rehearsal with orchestra at

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Meiningen could be hoped to give a more plausible account of the Symphony and even to give the "nasty scherzo" a presentable face.

The opinion of the discerning Von Bülow was more encouraging. He wrote after the first rehearsal: "Number four is stupendous, quite original, individual, and rock-like. Incomparable strength from start to finish." But Brahms may have discounted this as a personally biased opinion, as he certainly discounted the adoring Clara Schumann and Lisl Herzogenberg, when he weighed their words against the chilling skepticism of his male cronies.

The Fourth Symphony was greeted at its first performances with a good deal of the frigidity which Brahms had feared. The composer was perforce admired and respected. The Symphony was praised—with reservations. It was actually warmly received at Leipzig, where there was a performance at the Gewandhaus on February 18, 1886. In Vienna, where the Symphony was first heard by the Philharmonic under Richter, on January 17, it was different. "Though the Symphony was applauded by the public," writes Florence May, "and praised by all but the inveterately hostile section of the press, it did not reach the hearts of the Vienna audience in the same unmistakable manner as its two immediate predecessors, both of which had made a more striking impression on a first hearing in Austria than the First Symphony in C minor" (apparently Vienna preferred major symphonies!). Even in Meiningen, where the composer conducted the Symphony with Bülow's orchestra, the reception was mixed. It took time and repetition to disclose its great qualities.

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FANTASY ON THEMES FROM BEETHOVEN'S "THE RUINS OF ATHENS" FOR PIANO WITH ORCHESTRAL ACCOMPANIMENT

By FRANZ LISZT

Born in Raiding, near Ödenburg, Hungary, October 22, 1811;
died in Bayreuth, July 31, 1886

Liszt treated the subject of Beethoven's *Ruins of Athens* for piano solo and for two pianos, as well as in this version with orchestral accompaniment, which he composed between 1848 and 1852. It was first performed by Bülow at Budapest, June 1, 1853, published by Siegel in 1865, and dedicated to Nicolas Rubinstein.

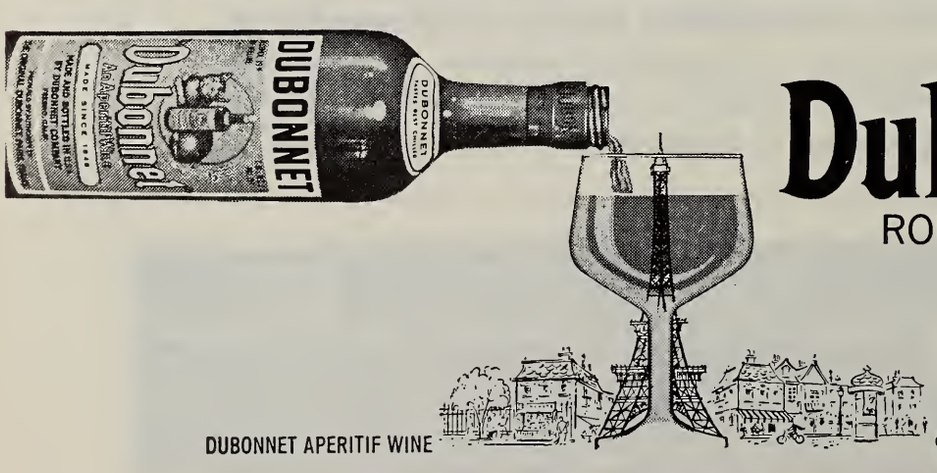
Liszt's fantasies on opera airs, called *"Grandes fantaisies," "Caprices," "Réminiscences,"* etc., were numerous and in great demand. His public wanted to be dazzled by his fingers and wooed by melodies already familiar. The programs of his piano-playing days were never without these pastiches and were conspicuously lacking in such more serious matters as the piano sonatas of Beethoven. The current operas of Bellini, Donizetti, Auber, Berlioz, Gounod, Halévy, Meyerbeer were preferred for listening, and were obligingly transcribed by Liszt for piano solo. That Beethoven alone was chosen by him for orchestral treatment indicates that the *Marcia alla Turca* was extraordinarily popular.

There is an orchestral introduction based on the choral March (No. 6). The pianist makes his entrance alone with an elaborate cadenza which ends by introducing the triplets of the Dervishes' chorus. The orchestra supplies a reinforcing accompaniment. Another cadenza introduces the familiar "Turkish March" and expounds upon it with brilliant figurations. The other march is re-introduced for a composite close, presto, with full percussion.

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VERDI — †Te Deum, for Double Chorus and Orchestra

Intermission

BEETHOVEN — Symphony No. 9, in D minor, with final chorus on Schiller's Ode to Joy. *Op.* 125

I. Allegro ma non troppo, un poco maestoso
II. Molto vivace: Presto
III. Adagio molto e cantabile
IV. Presto: Allegro

Allegro assai
Presto
Baritone Recitative
Quartet and Chorus: Allegro assai
Tenor Solo and Chorus: Allegro assai vivace, alla marcia
Chorus: Andante maestoso
Adagio ma non troppo, ma divoto
Allegro energico, sempre ben marcato
Quartet and Chorus: Allegro ma non tanto
Chorus: Prestissimo

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EUNICE ALBERTS, Contralto — THOMAS PAUL, Bass

† First performance at the Festival concerts

Sunday Afternoon, August 21

TE DEUM FROM "QUATTRO PEZZI SACRI"

By GIUSEPPE VERDI

Born in Roncole, near Busseto, Italy, October 10, 1813; died in Milan, January 27, 1901

Verdi's *Quattro pezzi sacri* were composed at different times and not intended to be performed together. The Te Deum was written in 1895 and 1896 and first performed at the *Concerts du Conservatoire* in Paris, April 7, 1898.

The *Te Deum Laudamus* ("We praise Thee, O God") is a hymn of praise, which has wrongly been attributed to St. Ambrose, but was probably written and set by Nicetas (c. 400), Bishop of Remesiana. It has been set by Palestrina, Purcell, Handel, Berlioz, Bruckner, Dvořák, and others. It is usually conceived in the nature of a hymn of praise to be used on occasions of public rejoicing. Verdi, however, has approached the text with music of solemnity, ending with an entreaty for salvation in the vein of the *Libera me* in his *Requiem.* A double chorus is used, but is usually treated jointly, with a frequent alternation of the women's and men's parts. The score opens softly with a *cantus firmus* made by the male voices "without measure" in the traditional style of a plain-song suggestive of Palestrina, whose greatness Verdi held in deep respect. The men complete the introduction in measured chords, after which the full chorus and orchestra proclaim the *sanctus.* The liturgical motive is developed and becomes the thematic core of the whole. At *Dignare Domine,* sung in octave unison "darkly, without accent," the music becomes a prayer. The *Miserere* is softly repeated between the male and female voices unaccompanied. The work ends with the anguished cry *In te speravi* by soprano voices with solo trumpet, as a climax before the close.

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Te aeternum Patrem omnis terra veneratur.
Tibi omnes angeli, tibi coeli, et universae potestates:
Tibi cherubim et seraphim, incessabile voce proclamant:
Sanctus, sanctus, sanctus, Dominus Deus Sabaoth:
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus.
Te Prophetarum laudabilis numerus.
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia.
Patrem immensae majestatis.
Venerandum tuum verum et unicum Filium.
Sanctum quoque Paraclitum Spiritum.
Tu Rex gloriae, Christe.

Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem, non horruisti Virginis uterum.
Tu devicto mortis aculeo, aperuisti credentibus regna coelorum:
Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni, quos pretioso sanguine redemisti.
Aeterna fac cum Sanctis tuis, in gloria numerari:
Salvum fac populum tuum, Domine, et benedic haereditati tuae.
Et rege eos, et extolle illos, usque in aeternum.
Per singulos dies benedicimus te.
Et laudamus nomen tuum in saeculum, et in saeculum saeculi.
Dignare, Domine, die isto, sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos: quem admodum speravimus in te.
In te, Domine, speravi: non confundar in aeternum.



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SYMPHONY No. 9 IN D MINOR
WITH FINAL CHORUS ON SCHILLER'S "ODE TO JOY," *Op.* 125
By LUDWIG VAN BEETHOVEN
Born in Bonn, December 16(?), 1770; died in Vienna, March 26, 1827

Completed in 1824, Beethoven's Ninth Symphony was first performed at the *Kärnthnerthortheater* in Vienna on May 7 of that year and repeated on May 23. The first performance in this country was given by the New York Philharmonic Society, May 20, 1846. The Germania Musical Society in Boston, assisted by a chorus from the Handel and Haydn Society, gave a performance on February 5, 1853. The Symphony was given annually by Georg Henschel to conclude each of the Boston Symphony Orchestra's first three seasons.

I.

Themes which are gradually unfolded from mysterious murmurings in the orchestra—no uncommon experience nowadays—all date back to the opening measures of the Ninth Symphony, where Beethoven conceived the idea of building a music of indeterminate open fifths on the dominant, accumulating a great crescendo of suspense until the theme itself is revealed in the pregnant key of D minor, proclaimed fortissimo by the whole orchestra in unison. It might be added that no one since has quite equaled the mighty effect of Beethoven's own precedent—not even Wagner, who held this particular page in mystic awe, and no doubt remembered it when he depicted the elementary serenity of the Rhine in a very similar manner at the opening of the *Ring*.

The development in this, the longest of Beethoven's first movements, progresses with unflagging power and majesty through many an episode, many a sudden illumination from some fragment of his themes. At the restatement of the main theme the orchestra is flooded with the triumph of

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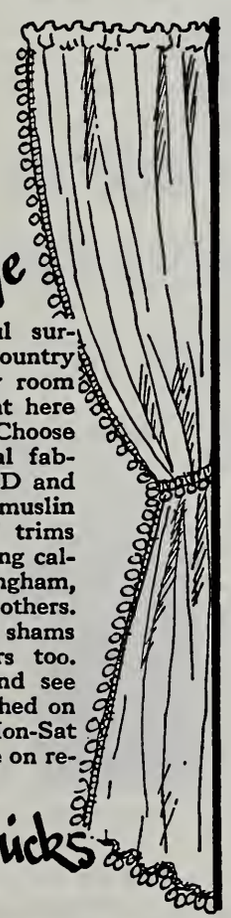
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the D major long withheld. The long coda, coming at the point where it would seem that nothing more could be said on a much developed subject, calls forth new vistas from the inexhaustible imagination of the tone magician who needed little more than the common chord upon which to erect his vast schemes. Tovey writes of this movement (in *Essays of Musical Analysis*) that it "dwarfs every other first movement, long or short, that has been written before or since," attaining its stature, in his opinion, by a perfect balance in the organization of its parts. And Grove goes further still (*Beethoven and his Nine Symphonies*): "Great as are the beauties of the second and third movements—and it is impossible to exaggerate them—and original, vigorous and impressive as are many portions of the finale, it is still the opening allegro that one thinks of when the Ninth Symphony is mentioned. In many respects it differs from other first movements of Beethoven; everything seems to combine to make it the greatest of them all."

II.

In this Symphony alone among his nine, Beethoven put his scherzo second in order and before the slow movement. A scherzo it is in everything but name, with the usual repeats, trio, and da capo (with bridge passages added). There is the dancelike character of earlier scherzos, and an echo of rusticity in the trio, recalling the Sixth and Seventh. Yet all is lifted to the prevailing mood of rarefied purity as this movement, like the others, adds a new voice to an old form. This scherzo has been called "a miracle of repetition in monotony," by virtue of the incessant impact of its rhythm (associated with the kettledrums, tuned in octaves) which keeps a constant course through the

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most astonishing variety in modulation, color, counterpoint. The movement begins as a five-voice fugue, recalling the fact that Beethoven first conceived the theme as the subject for a fugue—the earliest of his sketches which eventually found a way into the Symphony. The trio continues the contrapuntal interest by the combination of two themes. The famous passage for the oboe against wind chords reminded Berlioz of "the effect produced by the fresh morning air, and the first rays of the rising sun in May."

III.

The slow movement is built upon two themes whose structural relation lies principally in contrast: the first, adagio in B-flat, 4/4 time, the second, andante moderato in D major, triple time. After the almost static adagio, the second theme attains flowing motion in its melody, which Beethoven has marked "espressivo." This theme recurs in alternation with the other, but unlike the other is hardly varied, except in the instrumentation. The adagio theme undergoes variations of increasingly intricate melodic ornament like those by which Beethoven also lifted his last sonatas and quartets to such indescribable beauty.

IV.

The finale opens with a frank discord, followed by a stormy and clamorous presto of seven bars. It is as if the composer, having wrested from his first three movements the very utmost drop that was in them, is still restless and unsatisfied. He must still advance upon his divine adventure, cast off his tragic or poignant moods, find some new expression, fulsome and radiant. A few measures of each movement are reviewed, and after each a recitative in the cellos and basses gives an answer of plain rejection; in the first two cases brusquely, in the case of the adagio softened by a tender memory. Beethoven's instruments seem on the very verge of speech. A hint of the coming choral theme is breathed in gentle accents by the wood winds, to which the recitative, now no longer confined to the strings, gives a convincing affirmative. Thereupon the theme in full is unfolded in its rightful D major. It is first heard in the utter simplicity* of the low strings in unison, piano.

* The choral theme has come in for some slighting remarks, probably on account of its A B C simplicity. It need scarcely be pointed out that a basic simplicity, treated with infinite subtlety and variety, is the very essence of the score from the first measure to the last. It is not without significance that Beethoven refined and polished this theme through two hundred sketches, to attain its ultimate beauty and perfection. There are no lack of distinguished advocates for the theme. Grove wrote: "The result of years and years of search, it is worthy of all the pains which have been lavished on it, for a nobler and more enduring tune surely does not exist." Wagner: "Beethoven has emancipated this melody from all influences of fashion and variations of taste, and has raised it into a type of pure and lasting humanity." Tovey (to use a recent authority) says as much, in his way, in three words, calling it simply "a great theme."



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Once more there is the noisy presto passage, and the composer introduces words for the first time into a symphony. The baritone has this recitative:

"O Freunde, nicht diese Töne,
sondern lasst uns angenehmere
anstimmen, und freudenvollere."

Oh friends, no longer these tones of sadness!
Rather sing a song of sharing and of gladness!
Oh Joy, we hail Thee!

There immediately follow the first three verses of Schiller's Ode,† by the solo quartet and chorus:

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligthum.

Joy, thou spark from heav'n immortal
Daughter of Elysium!
Drunk with fire, toward Heaven advancing
Goddess, to thy shrine we come.

† The English translation here given has been made for the Boston Symphony Orchestra by Theodore Spencer, and is copyrighted.

It may be noted here that of the eight verses of Schiller's poem, Beethoven chose the first three verses, at first without their four-line choruses, and then added three choruses in succession, one of them, *"Froh, wie seine Sonnen fliegen,"* belonging to the fourth verse, which otherwise he did not use, obviously choosing these lines for their militant possibilities. Beethoven could scarcely have set more of the text; to set three stanzas required from him the longest symphonic movement which had ever been composed. Yet Grove thought that Beethoven was deterred by the "bad taste" of some of Schiller's verses. A line which the Englishman fastens upon in horrified italics as "one of the more flagrant escapades" is this: "Dieses Glas dem guten Geist!" ("This glass to the good Spirit!").



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Deine Zauber binden wieder,
Was die Mode streng getheilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!

Ja—wer auch nu eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Thy sweet magic brings together
What stern Custom spreads afar;
All mankind knows all men brothers
Where thy happy wing-beats are.

He whose luck has been so golden
Friend to have and friend to be,
He that's won a noble woman,
Join us in our jubilee.

Oh if there is any being
Who may call one heart his own
Let him join us, or else, weeping,
Steal away to weep alone.

Nature's milk of joy all creatures
Drink from that full breast of hers;
All things evil, all things lovely,
Rose-clad, are her followers.
Kisses are her gift, and vine-leaves,
Lasting friend on life's long road;
Joy the humblest worm is given,
Joy, the Seraph, dwells with God.

The four-line chorus (to the unused fourth verse) summons in Beethoven's imagination a marching host, and he gives it to proud and striding measures *"alla marcia,"* adding piccolo, double-bassoon, triangle, cymbals, and bass drum to his orchestra (again for the first time in a symphony). This is the verse, given to the tenor solo and chorus:

Froh, wie seine Sonnen fliegen
Durch des Himmels prächt'gen Plan,
Wandelt, Brüder, eure Bahn,
Freudig, wie ein Held zum Siegen.

Glad as the suns that God sent flying
Down their paths of glorious space,
Brothers, now forget all sadness
Joyful run your hero's race.

After the excitement of this variation, Beethoven allows himself to be alone with his instruments once more, and for the last time, in a double fugue. The chorus next sings (andante maestoso) the following short verse of far-flung import, calling upon three trombones to add to the impressiveness of the sonority:

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt
Muss ein lieber Vater wohnen!

O embrace now all you millions,
With one kiss for all the world.
Brothers, high beyond all stars
Surely dwells a loving Father.

A religious adagio in a mood of mystic devotion is the setting of the following verse:

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?
Such' ihn überm Sternenzelt!
Ueber Sternen muss er wohnen.

Kneel before him, all you millions
Know your true Creator, man!
Seek him high beyond all stars,
High beyond all stars adore Him.

But the key verse of the movement is the first: *"Freude, schöner Götterfunken,"* and this, with its chorus: *"Seid umschlungen, Millionen,"* is resumed by the quartet and chorus, and finally exalted to its sweeping climax in the coda, prestissimo.

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PIANO QUARTET IN G MINOR, K. 478
By WOLFGANG AMADEUS MOZART
(1756-1791)

Mozart wrote the first of his piano quartets in the same month in which he began to work upon *Figaro* and wrote the second, two months after the completion of his opera. The combination of violin, viola and cello with piano was his own invention, for it had no real precedent. These two works do not resemble the piano trios which were shortly to follow, for the addition of a viola makes all the difference between a duet of individual string players and a group. They have no resemblance to the piano concertos for they are not in the least orchestral, and the piano parts while prominent and difficult are not in the open virtuoso vein. This is really chamber music, with four concertante parts in a chamber texture. It is significant that the publisher Hoffmeister ordered three, and having received and published the first, in G minor, found that it had no sale, being too difficult for amateurs, and was ready to withdraw from the agreement.

The G minor Quartet opens darkly with a challenge in octave unison, a theme which dominates the movement. One is led to expect the serious and intense earnestness which the minor mode usually meant to Mozart, as in the D minor Quartet and the G minor Quintet. The mood is dispelled, for the final Rondo, like the Rondo of the companion Quartet in E flat, is built on a subject of the utmost lightness and charm. Both finales are rich in episodes, fully worthy of the composer of *Figaro* with imagination alight and skill sharpened. A gem of a tune in D major at the sixtieth bar of the Rondo in the G minor Quartet is a *trouvaille* thrown away, for it is not repeated. The composer later remembered his profligacy when he used it again for a piano rondo three months later (K. 485).

TRIO FOR OBOE, BASSOON AND PIANO
By FRANCIS POULENC (1899-1963)

The Trio was composed in 1926 and dedicated to Manuel de Falla, who esteemed it highly. Francis Poulenc wrote to Claude Rostand:

"I am rather fond of my Trio because it has a transparent sound and because it is well balanced. To those who believe me careless of form, I would not hesitate to reveal my secrets here: the first movement follows the plan of a Haydn *allegro,* and the final Rondo is in the shape of the *scherzo* of Saint-Saens' second piano concerto. Ravel always advised me to follow this sort of method, just as he often did."

In the *Andante,* with its easy-going confidence, the composer gives rein to his lyricism. This is one of Poulenc's loveliest inspirations, and the movement reveals a profound poetical feeling worthy of Schubert.

It is interesting to note comments made by Poulenc indicating his love for and indebtedness to musicians who had preceded him. In a letter to Paul Landormy, he makes the following remarks:

"Weary of Debussy-ism (I adore Debussy), weary of impressionism (Ravel, Schmitt), I seek a musical style that is healthy, clear and robust, a style that is as plainly French as Stravinsky's is Slavic.

"That of Satie seems to me perfect from this point of view.

"*Parade* is Paris, just as *Petruchka* is Saint Petersburg.

"Another man's music, more cerebral, seems to me to open a door to the future: that of Roussel, which I admire profoundly for its discipline, its dignity, its sensibility.

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CLAUDE FRANK, *Piano*

PROGRAM

MOZART — Quartet in G minor for Piano and Strings, K. 478

I Allegro
II. Andante
III. Rondo

POULENC — Trio for Oboe, Bassoon and Piano (1926)

I. Presto
II. Andante
III. Rondo

VILLA-LOBOS — Bachianas Brasileira No. 6, for Flute and Bassoon

I. Aria (Choro): Largo
II. Fantasia: Allegro

INTERMISSION

SCHUBERT — Trio No. 1 in B flat, for Violin, Cello and Piano, Op. 99

I. Allegro moderato
II. Andante un poco mosso
III. Scherzo: Allegro
IV. Rondo: Allegro vivace

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"I also love—tenderly—Chabrier (*Espana* is a marvelous thing, and *Joyeuse marche* is a masterpiece); *Manon* and *Werther,* which I think of as our folklore; the songs of Mayol; the quadrilles of Offenbach; and finally Bach, Mozart, Haydn and Chopin, Moussorgsky, Stravinsky.

"What a salad! (you'll say). But that is how I love music, taking as my models whatever pleases me especially from every source."

DUO FOR FLUTE AND BASSOON
By HEITOR VILLA-LOBOS (1887-1959)

Villa Lobos was born in Rio de Janeiro on March 5, 1887. His musical career began at the age of six. He was not only an accomplished cellist, but also a composer who utilized Brazilian folk themes in a highly original manner. Like many another musician he considered Bach as the fountainhead from which all future music should develop.

Apart from many compositions in the field of opera, ballet, church music and orchestral works, he devoted a great deal of time to chamber music. While much of this was for the normal string quartet or for violin and piano sonatas, he often experimented with compositions calling for wind instruments. The unusual timbre which is heard when various wind instruments play together intrigued him greatly. The Duo for Flute and Bassoon was written in 1938, and is known as No. 6 of the Bachianas Brasileiras.

TRIO IN B FLAT, FOR VIOLIN, CELLO AND PIANO, Op. 99
By FRANZ SCHUBERT (1797-1828)

Schubert's two trios are by now considered among the classics of chamber music, and there is much in them that is superlatively fine. The first movement of the B-flat Trio lives up to the promise of its opening theme. It would be difficult to imagine music more confident in expression. The development is a particularly happy example of Schubert's skill in giving symphonic stature to a lyrical theme, and the recapitulation, beginning in G flat and only swinging round to the tonic when the piano takes charge, is one of his most delightful experiments in tonality. The slow movement has a theme which can put forward strong claims to be regarded as the loveliest that he ever wrote; and the scherzo, with its odd hesitations and quaint, puckish rhythms, could have been written by no one else.

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July 12	Guarneri Quartet
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The Guarneri Quartet



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STRING QUARTET NO. 22, IN B FLAT, K. 589

By WOLFGANG AMADEUS MOZART (1756-1791)

The second of the quartets for the King of Prussia is even simpler than the first in its opening. The theme, the bass in repeated eighth notes, the light, descending short notes, all hark back to the very early days. Mozart never quite abandoned the musical tricks of his childhood. He ultimately used them more sparingly and more subtly. The cello, not forgotten, introduces the theme in the dominant, opens the Larghetto, and is most prominent in that movement. If the Larghetto does not reach the incandescence of certain slow movements in the "Haydn" Quartets, it is superbly wrought, nevertheless. The Minuet, an elaboration of gallantry, is conspicuous by its long and striking Trio, with a curious staccato accompaniment. The Allegro assai is built on an elementary theme in six-eight, a theme entertainingly handled, decorated with rapid scales, taken through surprising keys, broken and juggled.

FIVE MOVEMENTS FOR STRING QUARTET, Op. 5

By ANTON VON WEBERN (1883-1945)

The Five Movements for String Quartet, Op. 5, were written in 1909 and later transcribed for string orchestra in 1930. They are very brief, and actually a study in the art of variation. Repetition of material is very occasional.

In the opening movement, the theme is exposed by the first violin, then taken up by the second violin, which transforms it rhythmically by shifting the accents, while the first violin plays a counterpoint derived from the theme. The second theme is played by the cello in its low register, with an accompaniment furnished by a tremolo in the viola. In the course of the development the theme is given to the viola in the middle of the quartet. The major thirds previously used in the accompaniment are now transformed into broken minor sixths, "cello pizzicato." A little later the second violin, also pizzicato, is added to the accompaniment pattern. A new element is the pedal-point on E in the first violin.

The four other movements of Opus 5 clearly indicate the same intention to avoid every literal repetition. Furthermore, the second and fourth movements display that tendency to extreme brevity which became one of the essential characteristics of the art of Webern.

STRING QUARTET NO. 12 IN E FLAT MAJOR, Op. 127

By LUDWIG VAN BEETHOVEN (1770-1827)

(Completed in 1824; probably first performed in March, 1825, in Vienna; published in March, 1826, dedicated to Prince Nicolaus von Galitzin).

The Quartet in E flat is a worthy portal of the incredible last five, which can be considered as on a technical level, having been composed almost without interruption through the last three years of Beethoven's life. Fourteen years had elapsed since the Quartet in F minor of 1810.

It would be effrontery to attempt to convey by ambitious adjectives the inward nature of this Quartet. It moves for the most part lightly and delicately, aware of the medium which is unequaled in its possibilities for delicate detail. The first movement, *Scherzo,* and *Finale* in turn maintain a reiterative rhythm (only momentarily relieved), which serves to accentuate the abundant resource of development. The first movement opens with a six-bar introduction of broad chords, *maestoso,* in duple rhythm, which,

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The Guarneri Quartet

ARNOLD STEINHARDT, *Violin*
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MICHAEL TREE, *Viola*
DAVID SOYER, *Cello*

PROGRAM

MOZART — String Quartet No. 22, in B flat, K. 589

I. Allegro
II. Larghetto
III. Menuetto; Trio
IV. Allegro assai

WEBERN — Five Movements for String Quartet, Op. 5

I. Heftig beweget; etwas ruhriger
II. Sehr langsam
III. Sehr bewegt
IV. Sehr langsam
V. In zarter Bewegung

INTERMISSION

BEETHOVEN — String Quartet No. 12, in E-flat major, Op. 127

I. Maestoso: Allegro
II. Adagio, ma non troppo e molto cantabile
III. Scherzando vivace
IV. Finale: Allegro

recurring at the beginning and near the end of the development, afford contrast and has the function, well-remembered from the composer's past, of boldly bringing in a new key. This is a movement of even unfoldment, in which what ought to be called the exposition, manipulating the main theme even in its setting forth, working in episodes by imitation, but never disclosing a second theme in a contrasted key, merges with the development proper. The much-worked theme remains subtly productive, and in the coda furnishes a mere three notes for a stroke of magic. There follows what is to be the last of the long slow movements, save for the "Song of Thanksgiving" in the A minor Quartet. Comparisons are of course quite futile, but it is possible, while under the mystic spell of this slow movement, to tell oneself that there can be no other. The theme bears a 12/8 signature, is in a regular rhythm, which the lower voices maintain in an "accompaniment" which, to use classroom parlance, is both vertical and horizontal. The first of the five variations brings motion and fresh expressiveness in the independent treatment of the four voices. Never had polyphony been bent to greater eloquence. An *andante con moto* follows, the melody, now single, acquiring a new beauty in thirty-second notes, over (and later under) light *pizzicato* chords. The effect is a propulsive animation within gravity; a paradox only music could achieve—and in music, only Beethoven! The third variation is again a many-voiced *Adagio* (in E major) upon a transformation of the theme, the fourth, by contrast once more, an (almost) monodic form, over rising staccato triplets. There are a few bars developing four notes of this most plastic of themes before the final variation, wherein the first violin wanders high in sixteenth notes, touching altitudes sacred to Beethoven. A reminiscence of the staccato triplets brings the end.

The *Scherzo* is likewise one of Beethoven's longest in that form. A few broken bits of themes—a four-note figure, an inversion of it, and the figure with a trill which accompanies it—these suffice as building materials for the lightest and airiest, the most scintillating of structures. The little galloping rhythm is incessant, sometimes gathering to pounding strength, twice pausing for the interpolation of a 2/4 phrase. The Trio, a surface-skimming *presto,* gives the variation of an even, triple beat. The rhythm of the *Scherzo* is the motto of the quartet. It is found in the introductory *maestoso* of the first movement; it is the rhythmic basis of the *adagio* theme of the second. It is necessarily absent from the *Finale* (after the insistence of the *Scherzo* any further use of it would have been impossible). The *Finale* (the tempo unspecified, but customarily played rapidly) is in common time. At last the composer puts his theme into a 6/8 rhythm, *presto,* for a zephyr-like close.

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CONCERTO IN G MINOR,
FOR VIOLIN, TWO OBOES AND STRINGS

By JOHANN GEORG PISENDEL (1687-1755)

Johann Georg Pisendel (1687-1755) was a famous violinist of his time, celebrated in France and Italy as well as in his native Germany. He was concertmaster of the Dresden Hofkappele and a friend of Antonio Vivaldi as well as J. S. Bach and Telemann. The great reputation of the Dresden Hofkapelle was mostly due to the efforts of Pisendel who acted as its educator and performed most of the compositions of his contemporaries besides composing himself for this orchestra.

The Concerto in G minor was probably written before 1720. It is in four movements. The opening Largo is majestic in character and has the rhythm of a sarabande. The fast movements are impressive through clear workmanship of the thematic material. The last movement is a concert fugue with interwoven virtuoso passages. The manuscript—possibly copied by Handel—is to be found in the Dresden city library.

This is the first American performance.

SONATA FOR PIANO AND VIOLIN, IN G MAJOR, Op. 96

By LUDWIG VAN BEETHOVEN (1770-1827)

In describing this Sonata, Vincent d'Indy, in his brief but valuable biography of Beethoven, has the following remarks:

The work of Beethoven which, together with the Sixth Symphony, most vividly awakens in our soul a sensation as of the smiling Austrian countryside, is the sonata for piano and violin in G major, Op. 96. In the first movement one already feels the caresses of a soft breeze; and although troops twice march by in the distance, one speedily forgets the panoply of war in the fair dream-landscape evoked by the music. The Adagio, in song-form, is a real masterpiece of penetrating melody, a reverie on a wooded slope which would be a fitting pendant to that "on the bank of a brook." It does not reach completion; a peasant festival, serving as a Scherzo, suddenly breaks in upon the reverie. And there is nothing more curious than this Scherzo. In it Beethoven, perhaps for the first time, becomes descriptive. Lying in a meadow, or maybe perched in a tree, the poet at first notes a dance of countryfolk in rough, almost barbarous rhythms—the Scherzo; then from another quarter there come to his ear, now louder, now fainter, as if borne on gusts of wind, the echoes of a burgher dance—a *valse noble,* as Schumann would have said—which soon give way in turn, as befits a good classic trio, to the Scherzo *redivivus.* And this little descriptive tableau for two opposites is not unique among Beethoven's works; the same form, though less completely expressed, will be met with in the finale to Op. 53, in the trios Op. 70 and 97, and, lastly, in the Minuet of the Eighth Symphony, mentioned before. This admirable sonata for violin, the last written by Beethoven for that instrument, and too often played in a style subversive of its true sense, is like a resume of the trio in B flat, likewise dedicated to the Archduke.

THIRD CONCERT OF THE CHAMBER MUSIC SERIES

ROMAN TOTENBERG, *Violin*

RICHARD CORBETT, *Piano*

assisted by

William Christie, *Harpsichord* John Brecher, *Cello (continuo)*

PROGRAM

PISENDEL — Concerto in G minor, for Violin, Two Oboes and Strings

I. Largo - allegro
II. Largo
III. Allegro

First performance in the United States

BEETHOVEN — Sonata in G major, for Piano and Violin, Op. 96

I. Allegro moderato
II. Adagio espressivo
III. Scherzo: Allegro
IV. Poco allegretto

INTERMISSION

DEBUSSY — Sonata No. 3 in G minor

I. Allegro vivo
II. Intermède (fantasque et léger)
III. Finale

PROKOFIEV — Sonata No. 2 for Violin and Piano in D major, Op. 94-bis

I. Moderato
II. Scherzo
III. Andante
IV. Allegro con brio

Members of the Chamber Orchestra

Violin

Ruth Rabinowitz, *Concertmaster*

Virginia Gotham
Ikuko Mizuno
John Ziarko
Joseph Conte
Helena Grimard
Jean Harris
Stuart Low
Daniel Starr
Patsy Hucks
Eva Svensson
Jose Madera

Viola

Joseph Grimes

Kurt Meinsenbach
Richard Watson

Cello

Jean Adams
John Brecher

Bass

Lawrence Wolfe

Oboe

Anne Davis
Stephen Labiner

SONATA NO. 3 IN G MINOR

By CLAUDE DEBUSSY (1862-1918)

The Violin Sonata in G minor was written in 1917, one year before Debussy's death. He composed three sonatas in all, one for cello and piano in 1915; one for flute, viola and harp in the same year; and this one for violin and piano two years later. All are characterized by the finesse, clarity and poised idiomatic play of instruments which are part of Debussy's style.

The third of the set, for violin and piano, is perhaps the best known. When the violin establishes the G minor tonality of the first and last movements, there is a suggestion of the cardinal principles of both classical and romantic sonatas, as if Debussy were intent on getting the best out of both, whilst yet retaining his own personal stamp and his own inimitable mannerisms. The first movement in particular brings out unsuspected sonorities of both piano and violin by means of expressive and colorful arpeggio figures. The second movement consists of *chinoiserie* of the most delicious kind—*fantasque et leger* is the composer's marking, and throughout the most subtle and spontaneous effects are cajoled from the duo. The Finale, after a cloudy opening, bursts into an assertive G major with a trail of joyous semiquavers, which are soon interrupted by a slightly sinister interlude. When the fervor abates, there comes a languid, almost soporific theme, reminiscent of *Iberia;* but the first tempo returns, and the shimmering *tremolando* of the violin leads suddenly to a new and expressive version of the helter-skelter semiquavers. This theme is retarded even more significantly, beneath a staccato succession of triplet-figures, before the time comes for a final return to the *tres anime* of the opening, and a rapid version, in the major key, of the G minor melody that began the work.

SONATA NO. 2 FOR VIOLIN AND PIANO IN D MAJOR, Op. 94-bis

By SERGE PROKOFIEV (1891-1953)

During the season 1943-44, Prokofiev wrote a flute sonata which was introduced by the flutist N. Kharkovsky and the pianist S. Richter. The work was very well received.

At about this time, after consulting David Oistrakh, Prokofiev arranged this Sonata for violin and piano. The new version, listed as Op. 94-bis, differed considerably from the original, containing such typically violinistic devices as double stops and chords, harmonics, passages of *pizzicato* and *arco,* and so on. In this arrangement the piece gained warmth and depth of feeling. It was given its first performance by David Oistrakh and Lev Oborin on June 17, 1944.

CONCERTS TO FOLLOW:

July 26	Boston Symphony Chamber Players Claude Frank, Piano
August 2	Phyllis Curtin, Soprano
August 9	Lenox Quartet
August 16	Composers' Quartet (Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

Theatre Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Tuesday Evening at 8:00

July 26

Boston Symphony Chamber Players
Assisted by Claude Frank, *Piano*



BERKSHIRE FESTIVAL 1966

BALDWIN PIANO RCA VICTOR RECORDS

QUARTET IN D MAJOR FOR FLUTE AND STRINGS, K. 285

By WOLFGANG AMADEUS MOZART (1756-1791)

Whether or not Mozart's flute-playing pupil De Jean was satisfied with the partial fulfillment of his order for flute concertos and quartets, he had every reason to be pleased with this one among the three quartets provided. In length it is almost equal to the other two combined. The first movement, essentially a string quartet with a leading flute instead of a violin part, gains quartet character in the development. The Adagio is not a developed slow movement but an introduction to the finale, a true flute melody of great beauty set off to perfection by a pizzicato accompaniment. The theme of the Rondo, and indeed the leading theme of the opening movement, are sheer delight. The composer's thesis seems to be that the flute is the prime instrument for unalloyed gaiety.

VARIATIONS FOR FOUR DRUMS AND VIOLA

By MICHAEL COLGRASS (born in 1932)

Variations for Four Drums and Viola was commissioned by the violist Emanuel Vardi for an MGM recording in 1957 with the composer playing percussion. Mr. Colgrass attended the Berkshire Music Center and played in its orchestra for two summers, in 1952 and 1954. Later he studied at Aspen with Darius Milhaud and in New York City, where he now resides, with Wallingford Riegger and Ben Weber.

DUO FOR OBOE AND BASSOON

By ALEXEI HAIEFF (born in 1914)

Alexei Haieff was born in Blagovestchensk, Siberia on August 25, 1914. He received his primary education at Harbin, Manchuria, and in 1931 came to the United States, where he studied with Rubin Goldmark and Frederick Jacobi at the Juilliard School. He also took piano lessons with Alexander Siloti, and studied composition with Nadia Boulanger in Paris in 1938-39. He held a Guggenheim Fellowship in 1946 and again in 1949. He also received a Fulbright Scholarship for study in Italy, was a Fellow at the American Academy in Rome in 1947-48, and composer in residence there in 1952-53. His piano concerto received the New York Music Critics' Award for 1952.

In his music, Haieff follows Stravinsky's type of neo-Classicism, with broad melodies and rich tonal harmonies. In contrapuntal procedures, he adheres to the principle of economy of means, achieving modernistic effects by a display of rhythmic agitation, often with jazz connotations.

The Duo is one of three bagatelles for oboe and bassoon which have been written at various times from 1939 to 1955.

FOURTH CONCERT OF THE CHAMBER MUSIC SERIES

THE BOSTON SYMPHONY CHAMBER PLAYERS

JOSEPH SILVERSTEIN, *Violin*
BURTON FINE, *Viola*
JULES ESKIN, *Cello*
DORIOT ANTHONY DWYER, *Flute*
RALPH GOMBERG, *Oboe*
SHERMAN WALT, *Bassoon*
JAMES STAGLIANO, *Horn*
EVERETT FIRTH, *Timpani*
CLAUDE FRANK, *Piano*

PROGRAM

MOZART — Quartet in D major for Flute and Strings, K. 285

I. Allegro
II. Adagio
III. Rondo: Allegretto

COLGRASS — Variations for Four Drums and Viola

HAIEFF — Three Bagatelles for Oboe and Bassoon

I. Allegro
II. Andantino
III. Vivace

INTERMISSION

BRAHMS — Trio in E flat for Piano, Violin and Horn, Op. 40

I. Andante
II. Scherzo: Allegro
III. Adagio mesto
IV. Finale: Allegro con brio

Mr. Frank plays the Steinway Piano

TRIO IN E FLAT FOR PIANO, VIOLIN AND HORN, Op. 40

By JOHANNES BRAHMS (1833-1897)

The Horn Trio was written at Lichtenthal, near Baden-Baden, in 1865, when Brahms was under the immediate impression of the death of his mother. It was probably intended as a requiem memorial to her; for the third movement, *Adagio mesto,* is based on the old German chorale *Wer nur den lieben Gott lasst walten.* There is also much of nature in the idyllic passages of this work; and we see here how closely connected were the composer's thoughts of death and of nature.

The horn, quite an unusual instrument in chamber settings, provides the basic key for the musical structure of this Trio. Brahms specified the old-fashioned *Waldhorn* instead of the modern valve horn. Thus he limited himself as to the possibilities of romantic expression; but the horn, as carrier of the pastoral element as well as of the chorale variations, was sufficient for his purposes. There is no doubt that here Brahms was concerned more with a sort of programmatic declaration than with the erection of a classical structure. The Trio is one of the rare instances in which he foregoes the sonata form for the first movement and supplants it with a rhapsodic structure in which a basic Andante appears three times—the first two times interrupted by a faster-moving interlude. The second and fourth movements are more conventional, the second being a traditional Scherzo and the fourth a quick Rondo which, despite its fast tempo and 6/8 rhythm, maintains the mood of melancholy resignation, largely through the horn's tone color.

CONCERTS TO FOLLOW:

August 2	Phyllis Curtin, Soprano
August 9	Lenox Quartet
August 16	Composers' Quartet (Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

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Theatre Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Tuesday Evening at 8:00

August 2

Phyllis Curtin, *Soprano*
Ryan Edwards, *Pianist*



BERKSHIRE FESTIVAL 1966

BALDWIN PIANO

RCA VICTOR RECORDS

PHYLLIS CURTIN, *Soprano*

RYAN EDWARDS, *Pianist*

I.

La Regata Veneziana (Tre canzonette) — Rossini

In these songs which Rossini wrote in 1835, a young Venetian woman is watching a gondola race in which her lover is competing. The songs take her through the various stages, anxieties and excitements of the race, and describe the young woman's blandishments, passions and thoughts as she cheers on her lover and observes his ultimate triumph—both in her affections and in the race.

1. *Avanti la regata* (Before the Gondola Race)
 On the balcony waves the flag. Come! Take it! Don't delay! You cannot fail me as I wait so anxiously. Hurry! Hurry!

2. *Co passa la regata* (There Goes the Regatta)
 I am here and you are nearing the halfway mark. The north wind is rising and how I tremble! The current is in your favor! I see him . . . he is second! Ah, what excitement is in me! Courage! Row! Summon all your strength and you will be the victor! Your boat is advancing and you look at me.

3. *Dopo la regata* (After the Regatta)
 Take a kiss, and another one, my darling Momolo. Rest and I will wipe your brow. I knew you would win the prize. I proclaim you the victor. You are without equal in the world.

Adieux a la vie (Farewell to Life - Elegy on One Note) — Rossini

Hail! Final day that comes to dawn for me.
The one I adored has left me. I die!
Yes, I die! Cruel! Cruel!
See my grief! Hear my weeping!
See, my mortal torment, you whom I implore.
Cruel! Cruel!
Ah! to love you was my whole life.
Your ungrateful heart forgets me.
Death is my one desire.
Today I bid farewell, to friends,
To my mother, farewell, farewell!
To love you was my life.
Take it back, oh God!
Oh Earth, farewell.
My mother, my mother, Farewell!

II.

Six Songs — Schubert

Suleika - I

The two Suleika songs are addresses to two winds of love, East and West. The East Wind cools the aching of the heart and its whisper brings a thousand greetings from the lover.

Nacht und Traume
Blessed night descends bringing forgetfulness in dreams . . . O Night, come back and bring us dreams unending.

Die Liebe hat gelogen
Love has deceived me; I am betrayed, alas, and forsaken! O unhappy heart, cease your beating!

Standchen
Lightly speed my songs of yearning through the night to thee . . .

Klarchens Lied, from Goethe's "Egmont"
Gladness and sadness, then gladness again
Tearful and fearful in wild soaring pain;
Shouting to heaven or moaning with woe,
Happiness none but a lover can know.

Suleika - II
Balmy West Wind let your soft and tender sighing cool the burning eye of sorrow. Hasten to my love and tell him how happy we shall be when he returns.

INTERMISSION

III.

Drei Lieder der Ophelia (Three Songs of Ophelia) — Strauss

1. How should I know my true love from another?
 By his cockle hat and sandals.
 He is dead and gone, Miss.
 At his head, green grass;
 At his feet, a stone.
 Oh-ho!
 On his shroud, white as snow, many flowers are sad.
 They go to the grave, wet and shuddering with love.

2. Good morning. It's St. Valentine's Day!
 So early, before the sunshine, I a young maid
 at the window, will be your Valentine.
 The young man dons his trousers,
 Opens the chamber door,
 And lets in the maiden,
 Who as maiden did never go again.
 By St. Nicholas and Charity, a shameless kind!
 A young man does it if he can.
 Truly that is not right!
 She said: Before you made light of me,
 You promised to court me.

3. They bore him barefaced on the bier,
 Alas! Alas! my love!
 Tears fell in his grave.
 Farewell, my dove!
 It's my young fresh Hansel whom I love
 And won't he come any more?
 He is dead.
 To your deathbed go,
 He will not come to you any more.
 His beard was white as snow
 His head as flax.

He is gone. He is gone.
Sorrow brings no profit.
Peace to his soul and all Christian souls!
For that I pray.
God be with you.

La Mort d'Ophelie (Ballade) — Berlioz

In her gentle madness, Ophelia followed the stream, picking periwinkles, buttercups, and opal-coloured iris to hang upon a willow. She lost her footing and fell; for a few moments, she floated on the current, singing an ancient ballad like some water-borne nymph. But then her dress, weighted with water, drew the poor creature below, leaving her melodious song hardly begun.

Zaide — Berlioz

The orphan slave girl, Zaide, sings of her longing for native Granada.

IV.

Cantigas de Amigo — Valdo Sciammarella

(Poems by Francisco Javier)

Sciammerella is an Argentinian composer now living in Buenos Aires. Miss Curtin sang the American and European premieres of these songs in 1964 at Massachusetts Institute of Technology and in London last year.

1. Friend, do you remember? Lines of white pillars. Shadowy leaves, wings of cloudy nights: Do you remember?
2. So very sweet is your voice, friend. It reminds me of you. Return to me in a voice that calls me. You are sweet. Very sweet is your voice.
3. Friend, what do I take from you? The far-away plains, this solitude. My soul is sad with silence. What do I take from you? That which you loved.
4. You, friend—walking in my memory: sweet and bitter with eyes turned to the sea.
5. I dream of you, friend, on this hillside. Silence, nostalgia, this my solitude. Silent dreams. Alone, I dream.
6. Your words trembled a moment. Sometimes you spoke to me. Glowing night. Far away, you called me. This is all, friend. Distant voices.
7. Your song is a calmed breeze. You were singing in me. That is absence, friend. Very far away, you sing to me. It is not absence, friend, Love, where am I?
8. You were smiling, friend, alone in the night. Dawn colored the morning. You smiled without seeing me, without knowing me —like a lost wind.

WGBH-TV (Channel 2) in Boston and other television stations will telecast the video tape recording made of tonight's concert, including occasional scenes of the audience.

BALDWIN PIANO

CONCERTS TO FOLLOW:

August 9 Lenox Quartet

August 16 Composers' Quartet

(Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

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Theatre Tanglewood

SEVEN CONCERTS OF CHAMBER MUSIC

Tuesday Evening at 8:00

August 9

The Lenox Quartet



BERKSHIRE FESTIVAL 1966

BALDWIN PIANO

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QUARTET IN G MINOR, Op. 20, No. 3
By FRANZ JOSEPH HAYDN (1732-1809)

The year 1772 marks a definite advance in Haydn's creative skill. Before this time he had written some forty symphonies, many smaller compositions, and some thirty quartets. However, it is not surprising that contemporaries realized immediately that these were greater than any which had previously appeared, and called them *"Die Grossen Quartette,"* which means both big and great quartets. The rising sun shown on the frontispiece of an early edition was interpreted in a symbolic manner as signifying Haydn's rising genius. Because of this, the group of six is sometimes called the "Sun Quartets."

They are clearly the product of the "Storm and Stress" phase in Haydn's development. The thematic material is developed with a thoroughness not achieved in preceding compositions. For instruments, and particularly the cello, are granted an almost concertizing character; yet this is chamber music at its best, in which each part is superbly integrated into the overall construction.

The Third Quartet is in the minor mode, which Haydn had rarely used in previous works. The two opening movements are somewhat somber and serious in character, only relieved by the gently rocking trio in the minuet movement. The third movement is an extended cantilena, unusually long for Haydn, and he has been careful to mark this "poco adagio," thus warning performers against taking too slow a tempo. The last movement is gay and whimsical, and to some has given the impression of an eerie procession of gnomes and ghosts.

STRING QUARTET NO. 5
By BELA BARTOK (1881-1945)

No other major composer of the twentieth century has been more fascinated by the problems and solutions of string quartet writing than Bartok, and his preoccupation with the form was lifelong. Quite apart from the six surviving quartets (whose dates of composition span more than thirty years), he composed and later suppressed a quartet as early as 1899, and shortly before his death was planning and sketching another. The great quartet writers of the past were Haydn, Mozart, Beethoven and Schubert, and in our own century, the six Bartok quartets form quite possibly the only set worthy to stand in such company.

The Fifth Quartet was commissioned by the Elizabeth Sprague Coolidge Foundation, and was composed in the space of one month, August 6 through September 6, 1934. Like the Fourth Quartet, the Fifth is constructed in "arch" form. The first and fifth movements, both sonata forms,

SIXTH CONCERT OF THE CHAMBER MUSIC SERIES

THE LENOX QUARTET

PETER MARSH, *Violin* — PAUL HERSH, *Viola*

DELMAR PETTYS, *Violin* — DONALD McCALL, Cello

PROGRAM

HAYDN — Quartet in G minor, Op. 20, No. 3

I. Allegro con spirito
II. Allegretto
III. Poco adagio
IV. Allegro di molto

BARTOK — String Quartet No. 5

I. Allegro
II. Adagio molto
III. Scherzo: Alla bulgarese
IV. Andante
V. Finale: Allegro vivace

INTERMISSION

BEETHOVEN — String Quartet in E minor, Op. 59, No. 2

I. Allegro
II. Molto adagio
III. Allegretto
IV. Finale: Presto

are related; the second and fourth are both A-B-A forms with codas, and the third movement (scherzo) stands alone. The central scherzo is subtitled *Alla bulgarese,* and makes extensive use of the syncopated rhythms to be found in that nation's folk dances. The finale returns to the spirit and to the material of the first. In it there is an abundance of inversions, canons, and an exciting fugue. Towards the close of the movement Bartok inserts a sort of musical joke. It is an insipidly accompanied version of one of the themes in pure A major, which is immediately continued in B-flat while the staccato accompaniment stays firmly in A, thus making the whole thing deliciously out of tune. After the final high trill, strongly emphatic rhythms re-enter and bring the quartet to a close.

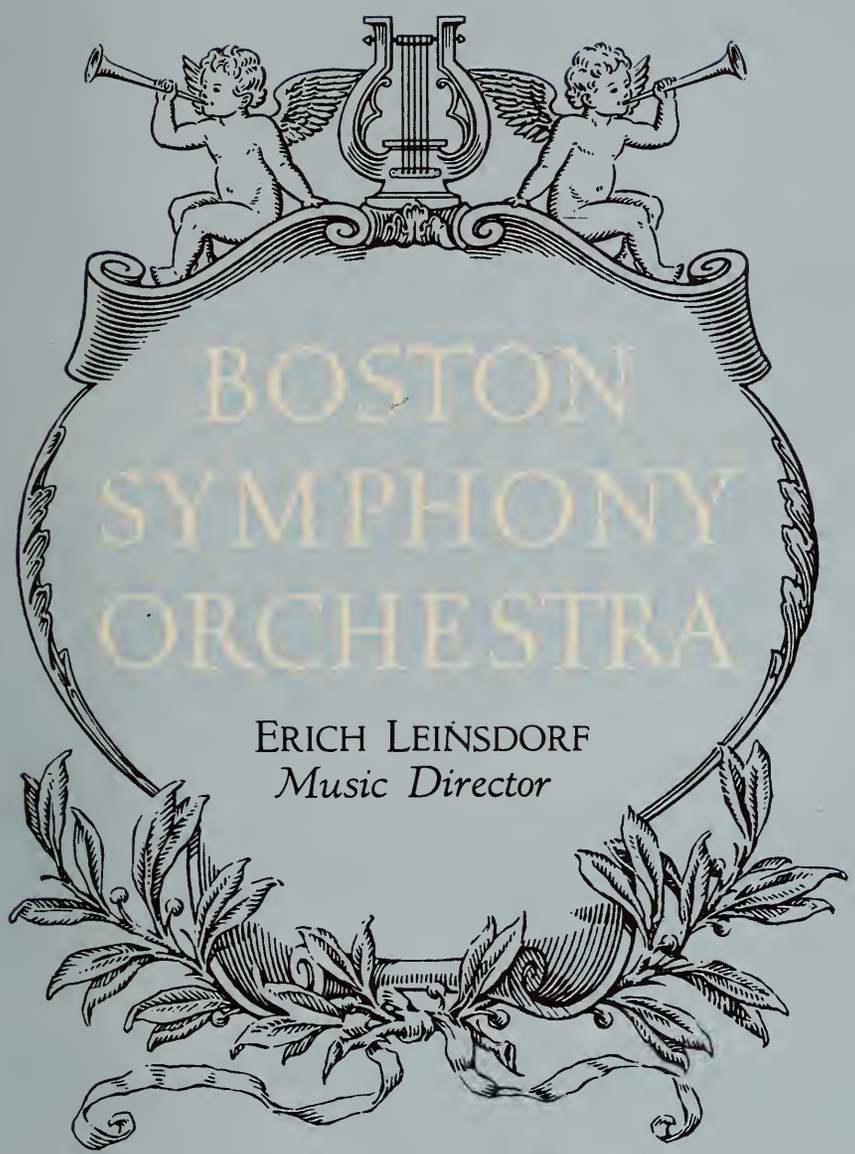
STRING QUARTET IN E MINOR, Op. 59, No. 2
By LUDWIG VAN BEETHOVEN (1770-1827)

This is the minor quartet of the three Beethoven wrote for Count von Rasoumowsky in 1806. E minor was a rare key with Beethoven, and a stormy one. Astringent chords in the opening movement, with interruptive pauses foretell conflict in the development, where harsh, restless passages are overcome and at last integrated with a fluent whole. The restlessness of the first movement conditions the resolution of the movement which follows. The Adagio, the high point of the Quartet, banishes troubled thoughts with a special quietude quite without precedent in the quartets until that time. D'Indy spoke of the "deep religious calm" of the opening chords, remembering perhaps religious passages in the last quartets which are for a moment suggested. But here the ardent Beethoven still gently makes his presence felt in the even, endlessly unbroken line of the melody, which brings to mind the Adagio of the B flat Symphony of the same summer. Holz has told (it should be remembered that he did not yet know the composer in 1806) that Beethoven conceived the movement under the domination of a starry night at Baden; indeed an expanse of heaven could well have induced such all-embracing contemplation as this. The placid spell of the coda was not to be broken by a jaunty scherzo movement. Instead, the composer leads his hearers into an allegretto, pianissimo, which preserves some of the gently undulating character of what has gone before. The second (and last) Russian theme which Opus 59 was to contain is worked into the Trio as a simple accompanied melody. Now, a brilliant close is called for, and taking a lively tune of the rondo type in C major, Beethoven achieves one of his most masterful and striking finales.

CONCERTS TO FOLLOW:

August 16 Composers' Quartet
(Part of a Festival of Contemporary American Music, in cooperation with the Fromm Music Foundation).

TANGLEWOOD



BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

Festival of Contemporary American Music

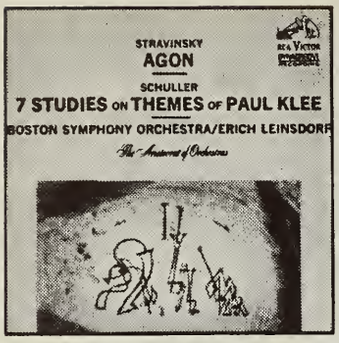
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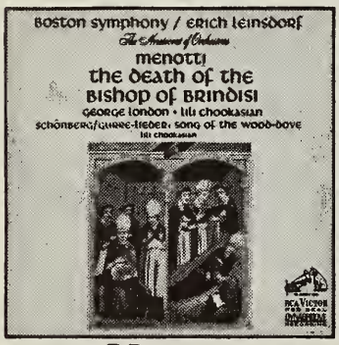
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PERSPECTIVES OF NEW MUSIC

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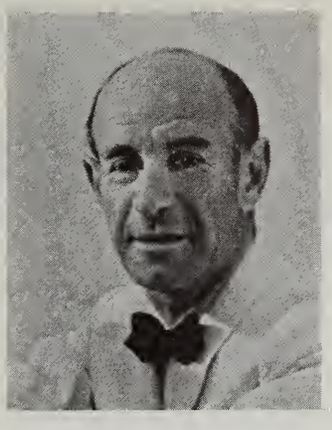
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Semi-annual. $5.00 a year. $12.50 three years. Foreign Postage is 25 cents additional per year. $3.00 single issues.

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ERICH LEINSDORF

THE BERKSHIRE MUSIC CENTER

In 1940, the Berkshire Music Center was established at Tanglewood by the Boston Symphony Orchestra in fulfillment of the dream of Serge Koussevitzky, its Music Director, to provide an environment in which young musicians could continue their professional training and add to their artistic experience through the guidance of eminent musicians. The Center was developed under his leadership until his death in 1951, when he was succeeded by Charles Munch. Erich Leinsdorf has been Director of the Center since 1963 and Joseph Silverstein, Concertmaster of the Orchestra, is Chairman of the Faculty.



PAUL FROMM

THE FROMM MUSIC FOUNDATION

The Fromm Music Foundation is dedicated to the furtherance of contemporary music. Wishing to bring the living flow of musical creation closer to the public, the Foundation aims to return the initiative to the composer and to strengthen the most vital source of a healthy musical culture: composition. To foster the realization of this aim, the Foundation commissions new works, awards prizes for existing works, and sponsors the study, performance, publication and recording of contemporary music. The Foundation is headed by Paul Fromm of Chicago, its founder and President, and Alexander Schneider, its Associate Director. The Fromm Music Foundation program at Tanglewood was begun in 1957.

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COMPOSERS AT TANGLEWOOD

The Contemporary Music Activities Program of the Berkshire Music Center offers instruction, on an advanced level, for a limited number of especially talented composers. The course is directed toward the composer whose previous studies and experience have prepared him for work in more advanced forms. A series of seminars and individual instruction in composition have been offered during the 1966 session, and compositions of the students have been performed at various Berkshire Music Center concerts. Joseph Silverstein is Chairman of the Faculty. Gunther Schuller is the supervisor of contemporary music performance and head of composition seminars. He replaces Aaron Copland, who retired last year after twenty-five years as head of Contemporary Music Activities at the Center.



MRS. SERGE KOUSSEVITZKY

THE KOUSSEVITZKY MUSIC FOUNDATION

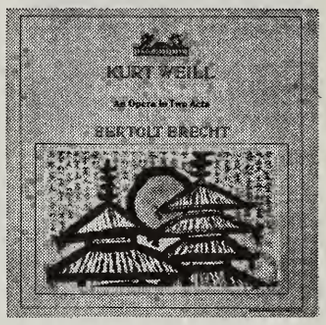
Throughout the existence of the Berkshire Music Center, one of the principal sponsors of composers and contemporary music at Tanglewood has been the Koussevitzky Music Foundation, which was established in 1942 by Serge Koussevitzky to foster the development of music and music education. In addition to the establishment of a manuscript and music collection at the Library of Congress, the Foundation commissions compositions and provides scholarships for study at the Berkshire Music Center. Last month, the Foundation, in conjunction with the National Federation of Music Clubs, dedicated the Koussevitzky Studio for Composers on the Koussevitzky estate near Tanglewood. Mrs. Serge Koussevitzky is President of the Foundation.

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PURPOSES

The Festival of Contemporary American Music is intended to represent not contemporary American Music as a whole, but a wide representation of the work of the most recent two generations. Included are four works commissioned by the Fromm Music Foundation. The four commissioned composers of this year's Festival are: Michael Colgrass, Douglas Leedy, Roger Reynolds and Henry Weinberg. Each of these composers will also be represented by a second work of his own selection. The composers are invited by the Fromm Music Foundation to stay at the Berkshire Music Center for the two weeks preceding the Festival to work with the performers in preparing their own works and to attend rehearsals of the other works being performed.

There will be four concerts, two devoted to chamber music, one primarily to choral and vocal music, and one to orchestral music. All of the works performed during the Festival have been prepared under the supervision of Gunther Schuller.

1966 marks the tenth year of the Fromm Music Foundation's affiliation with the Berkshire Music Center. In 1957, the Foundation established a program for resident young musicians to perform contemporary music at Tanglewood. This program has influenced many universities to establish similar resident ensembles. In some instances permanent ensembles such as the Lenox Quartet and the Dorian Quintet were formed by Fromm Players.

In 1964, the Berkshire Music Center in association with the Fromm Foundation inaugurated a Festival of Contemporary American Music, presenting compositions commissioned by the Fromm Foundation for the occasion. The Festival has since become an annual event.

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FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Sunday, August 14, at 8:00 P.M.

Theatre-Concert Hall, Tanglewood

Program

HARLEY GABER — Fantasy

Flute—VIRGINIA LEGUIA

MICHAEL COLGRASS — Rhapsody

Violin—YOUNG NAM KIM
Clarinet—SHERMAN FRIEDLAND
Piano—ELIZABETH WRIGHT

STEFAN WOLPE — For Six Instruments in Two Parts

Violin—PAUL ZUKOFSKY
Cello—JEROME PATTERSON
Clarinet—CHRISTOPHER WOLFE
Trumpet—PETER CHAPMAN
Harp—SUZANNE THOMAS
Piano—YUJI TAKAHASHI

Conducted by GUNTHER SCHULLER

Intermission

EARL KIM — Dead Calm

Violin—ELWYN ADAMS
Cello—DONALD GREEN
Piccolo—VIRGINIA LEGUIA
Oboe—DOUGLAS BAIRSTOW
Clarinet—SHERMAN FRIEDLAND
Percussion—RICHARD FITZ
Percussion—FRANK EPSTEIN
Soprano—PHYLLIS BRYN-JULSON

Conducted by PIERRE SALZMANN

SALVATORE MARTIRANO — Cocktail Music

Piano—WILLIAM BOLCOM

DOUGLAS LEEDY — Quaderno Rossiniano

Violin—YOUNG NAM KIM
Cello—RICHARD MICKEY
Flute—MARION VALASEK
Clarinet—CHRISTOPHER WOLFE
Bassoon—MARCIA ROBERTSON
French Horn—DAN ASHE
Percussion—JAMES FARDY
Piano—JUDITH GEBER

BALDWIN PIANO

LARRY AUSTIN

(Born in Duncan, Oklahoma, in 1930)

Larry Austin has degrees from North Texas State University, and has done graduate work at Mills College and Berkeley. He was a Fellow of the Institute for Creative Arts of the University of California in Rome in 1964 and 1965. Mr. Austin is presently Associate Professor of Music at the University of California at Davis.

Improvisations for Jazz Soloists and Orchestra was written in 1961, and first performed at the International Jazz Festival held in Washington, D. C., in 1962 with the National Symphony Orchestra conducted by Gunther Schuller. More recently it was featured by Leonard Bernstein on one of his televised Children's Concerts with the New York Philharmonic and subsequently recorded by him. The single-movement work divides into three sections, the first of which is expositional and declamatory in character. The three soloists playing almost entirely written material set the somewhat fragmented and atonal jazz style of the work. A sudden climax and a subsequent lengthy *Rallentando* leads without pause to the second section, marked "Slow Blues." Here the soloists are given more improvisational freedom. A cadenza-like free improvisation leads into the lively third section, in which a rhythmic figure akin to the Charleston is used as a kind of rhythmic pedal point to build a long crescendo culminating in a free-for-all climactic ending.

MILTON BABBITT

(Born in Philadelphia, Pennsylvania, in 1916)

Milton Babbitt has received degrees from New York and Princeton Universities, and studied musical composition privately with Roger Sessions. He is at present Conant Professor of Music at Princeton University. He was a member of the Composition Department at the Berkshire Music Center during the summers of 1957 and 1958, and has taught also at the Princeton Seminar in Advanced Musical Studies, Darmstadt, Dartington, etc. His awards include two New York Music Critics' Circle Citations, a National Institute of Arts and Letters Award, a Guggenheim Fellowship, and membership in the National Institute of Arts and Letters. He has been commissioned by the Koussevitzky Foundation, the Fromm Foundation, the Ford Foundation, and others.

Mr. Babbitt's *String Quartet No. 2,* in one movement, was completed early in 1954, and performed in May of that year by the New Music String Quartet, for whom it was composed. The composer has written about the work: "In seeking to formulate relevant remarks about a work written over a decade ago, I become particularly aware that the sole adequately accurate observations (of the appropriate brevity and generality) which I can make on my composition, must be descriptions and identifications of only its most immediately perceptible characteristics: that its pitch-class content can be understood most satisfactorily in terms of the principles of formation and transformation of the twelve-tone system; that pitch-classes often are represented not by single registral representatives but by multiple representatives, so that octave and multiple octave 'doublings' are primary determinants of the intervallic, registral, and sonic structure, particularly at those points where 'new' intervallic and motivic material is introduced; that the cumulative presentation and development of such material create a sectional external design, so that—although there is no familiar 'form,' there is an instrumentally, timbrally, and texturally delineated associative pattern; that within such sections there evolve characteristic contingencies and dependencies of harmonic and voice-leading succession; that the eventually unambiguously exposed twelve-tone set, in its systematic and its singular properties, as a totality and as a source of derived set generators, plays the decisive and pervasive role with regard to all of the work's dimensions."

ALAN BLANK

(Born in New York City in 1925)

Alan Blank was educated at the Washington Square College of New York University and the University of Minnesota. He has held a conducting fellowship at the Juilliard School of Music, and was for two years a violinist with the Pittsburgh Symphony. His recent works include *Poem* for voice, clarinet, harp, and piano, and *Composition for Eleven Players: First Section.* Mr. Blank teaches at Western Illinois University.

(Continued on page 15)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Monday, August 15, at 8:00 P.M.
Theatre-Concert Hall, Tanglewood

Program

SALVATORE MARTIRANO — Kyrie
KENNETH GABURO — Ave Maria
EDWIN LONDON — 23rd Psalm

TANGLEWOOD CHOIR
IVA DEE HIATT, *Conductor*

MEL POWELL — Filigree Setting for String Quartet
Violin—PAUL ZUKOFSKY
Violin—BARBARA POULARIKAS
Viola—DON EHRLICH
Cello—JEROME PATTERSON

DONALD MARTINO — Parisonatina Al'Dodecafonia
Cello—ALDO PARISOT
Agitato; *(Motto sul nome Aldo Parisot; Con Larghezza)*
Scherzevole
(Motto; Agitato); Teneramente
(Cadenza sul nome Parisot: Barbaro; Dolce; Feroce; Regale)

Intermission

ROGER REYNOLDS — Blind Men
COMMISSIONED BY THE FROMM MUSIC FOUNDATION — FIRST PERFORMANCE
Trumpet—ROB ROY MCGREGOR
Trumpet—PETER CHAPMAN
Trumpet—ALAN BRIGGS
Trombone—PER BREVIG
Trombone—JOHN MILLER
Trombone—RICHARD RAUM
Tuba—STEVEN JOHNS
Percussion—RICHARD FITZ
Piano—YUJI TAKAHASHI
TANGLEWOOD CHOIR
IVA DEE HIATT, Conductor

Intermission

ALAN BLANK — Two Parables by Franz Kafka
Violin—IKUKO MIZUNO
Viola—ANNE MISCHAKOFF
Soprano—PHYLLIS BRYN-JULSON

PETER WESTERGAARD — Spring and Fall: To a Young Child
Violin—ELWYN ADAMS
Cello—JEROME PATTERSON
Flute—MARION VALASEK
Bass Clarinet—SHERMAN FRIEDLAND
Harp—SUZANNE THOMAS
Soprano—PHYLLIS KAPLAN
Conducted by GUNTHER SCHULLER

ROGER SESSIONS — Turn, O Libertad
Piano Accompaniment—DONALD TEETERS and JOHN FENSTERMAKER

AARON COPLAND — Lark
Baritone—AVON STUART

CHARLES IVES — Serenity
Harvest Home Chorale, *Third Setting*
Organ Accompaniment—DONALD TEETERS

TANGLEWOOD CHOIR
IVA DEE HIATT, *Conductor*
M. LEWIS SPRATLAN, *Conducting Fellow*

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★**Bernstein:** "Jeremiah" Symphony—Jennie Tourel (Mezzo-soprano)/**Harris:** Third Symphony—Leonard Bernstein, New York Philharmonic
ML 5703/MS 6303*

★**Bernstein Conducts Copland:** Piano Concerto—Aaron Copland (Piano); Music for the Theatre—New York Philharmonic ML 6098/MS 6698*

★**Leonard Bernstein Conducts Music of Our Time**—New York Philharmonic
ML 6133/MS 6733*

★**Copland:** Lincoln Portrait—Adlai Stevenson (Narrator); Fanfare for the Common Man/**Ives:** Three Places in New England—Eugene Ormandy, Philadelphia Orchestra
ML 6084/MS 6684*

★**Copland:** Appalachian Spring; El Salón México; Dance From "Music for the Theatre"—Leonard Bernstein, New York Philharmonic
ML 5755/MS 6355*/MQ 559†

★**Copland:** Four Dance Episodes From "Rodeo"; Billy the Kid—Leonard Bernstein, New York Philharmonic
ML 5575/MS 6175*/MQ 397†

★**Foss:** Time Cycle—Adele Addison (Soprano), Lukas Foss (Piano), Leonard Bernstein, Columbia Symphony Orchestra ML 5680/MS 6280*

★**Ives:** Symphony No. 2; The Fourth of July—Leonard Bernstein, New York Philharmonic
ML 6289/MS 6889*/MQ 857†

★**Leonard Bernstein Conducts Charles Ives:** Symphony No. 3; The Unanswered Question; Decoration Day; Central Park in the Dark—New York Philharmonic ML 6243/MS 6843*/MQ 797†

★**Ives:** Symphony No. 4—Leopold Stokowski, American Symphony Orchestra ML 6175/MS 6775*/MQ 766†

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ML 6201/MS 6801*

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FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

COMPOSERS QUARTET

MATTHEW RAIMONDI, *Violin*
ANAHID AJEMIAN, *Violin*
BERNARD ZASLAW, *Viola*
SEYMOUR BARAB, *Cello*

Tuesday, August 16, at 8:00 P.M.

Theatre-Concert Hall, Tanglewood

(The last of seven Tuesday concerts of chamber music)

Program

ROGER SESSIONS — Second String Quartet

I. *Lento*
II. *Allegro appassionato*
III. *Andante tranquillo* (Variations)
IV. *Presto*
V. *Adagio*

MILTON BABBITT — String Quartet No. 2

Intermission

HENRY WEINBERG — String Quartet No. 2

RUTH CRAWFORD-SEEGER — Quartet (1931)

I. *Rubato assai*
II. *Leggiero*
III. *Andante*
IV. *Allegro possible*

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HANSON Symphony No. 3; **MACDOWELL** Suite, Opus 42. Eastman-Rochester Orchestra/Hanson. SR90449/MG50449
(RELEASED August, 1966)

THOMSON Symphony on a Hymn Tune, The Feast of Love; **HANSON** Four Psalms. David Clatworthy, Gene Boucher, baritones, Eastman-Rochester Orchestra/Hanson.
SR90429/MG50429

HANSON Piano Concerto, Mosaics; **LA MONTAINE** Birds of Paradise. Alfred Mouledous and John La Montaine, pianists. Eastman-Rochester Orchestra/Hanson.
SR90430/MG50430

BARBER Symphony No. 1, Overture to "The School for Scandal," Medea Suite, Adagio for Strings. Eastman-Rochester Orchestra/Hanson. SR90420/MG50420

SCHUMAN New England Triptych; **GRIFFES** Poem for Flute and Orchestra; **MENNIN** Symphony No. 5. Eastman-Rochester Orchestra/Hanson. Joseph Mariano, flutist. SR90379/MG50379

HARRIS Symphony No. 3; **COPLAND** Symphony No. 3, Quiet City. Minneapolis Symphony/Dorati; Eastman-Rochester Orchestra/Hanson. Sidney Mear, trumpet; Richard Swingley, English Horn.
SR90421/MG50421

MACDOWELL Suite No. 2, Opus 48 ("Indian"); **GRIFFES** The Pleasure Dome of Kubla Khan, The White Peacock, Opus 7, No. 1, Bacchanale Opus 6, No. 3, Poem for Flute and Orchestra. Eastman-Rochester Orchestra/Hanson.
SR90422/MG50422

PISTON The Incredible Flutist; **HANSON** Merry Mount Suite; **SESSIONS** Suite from "The Black Maskers;" **HOVHANESS** Prelude and Quadruple Fugue. Eastman-Rochester Orchestra/Hanson.
SR90423/MG50423

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(Continued from page 10)

Mr. Blank has supplied the following notes on his *Two Parables by Franz Kafka:* "This work was written in 1964 for the Intimate Chamber Players, Valerie Lamoree, soprano; Mary Gale Hafford, violin; Eugenia Dengel, viola. It was performed by them in Town Hall in 1965. The *Two Parables,* of contrasting character, share common features. Both may be divided formally into three subsections. The deployment of material, in the first parable, centers around three hummed areas. In the second parable a tempo change (*subito doppio lento*) emphasizes the subdivision. An aspect of the overall balance shows a shift from the vocal opening of the first parable to the instrumental closing of the second. This is reflected in the interval similarities found in these two strategic positions. Vocal and instrumental shapes can be reduced to ten tones, clearly associated with the first words of the text. Generally, an interval priority is given to fourths and fifths, thirds and sixths, reinforcing a predetermined instrumental sonority. The instrumental writing utilizes a large number of double stops, harmonics and glissandi, and tends to expand characteristics presented in the vocal line."

MICHAEL COLGRASS

(Born in Chicago, Illinois, in 1932)

Following graduation from the University of Illinois in 1954 Michael Colgrass went to New York City where he performs as a free-lance musician with most of New York's major musical organizations. Recent works include *Rhapsodic Fantasy* for 15 drums (one player) and orchestra, which the composer premièred as soloist with the Danish Radio Orchestra in Copenhagen in November of 1965, and a ballet score to Gerald Arpino's *Sea Shadows.* Thirty-four years old, Mr. Colgrass has studied primarily with Paul Price, Eugene Weigle and Ben Weber.

Rhapsody for clarinet, violin and piano was commissioned in 1963 by the clarinetist Arthur Bloom, who premièred the trio in New York City that year with the Group for Contemporary Music at Columbia University.

As Quiet As was commissioned by the Fromm Music Foundation for performance at this Festival. About this work the composer says: "*As Quiet As* was inspired by the answers of fourth-grade children asked by their teacher to complete the sentence beginning, 'Let's be as quiet as . . .' From the twenty-one answers compiled by Constance Fauci and printed in the *New York Times* in December, 1961, I chose seven that seemed to make a nature study as might be perceived by a child. My purpose was to depict the very nature of each metaphor, as if I were demonstrating to a blind person the *essence* of a leaf as it changes color, of a creek abandoned even by birds, and of an ant—or many ants—skittering about. 'Children Sleeping' and 'Time Passing' are like a dream sequence. Following light breathing and heartbeats, a sonatina written by Beethoven as a child appears through a montage of 'sleeping sounds,' and then re-appears fragmentarily in musical styles from 1800 to the present—Haydn, Wagner, Ravel, Stravinsky, Count Basie—as if one were taking a fleeting glance at music history moving through time. The Jazz is interrupted by a distant 'sound' which ends the dream, and the last setting (Webern) is in post-war style. 'A Soft Rainfall' and 'The First Star Coming Out' are the spring and summer counterparts of the autumnal leaf and creek, and are related musically as well. The creek is now a rainfall, and the leaf a soft blanket of night across which stars flicker like a million raindrops turned to crystal. *As Quiet As* is dedicated to children, with love and with hope."

AARON COPLAND

(Born in Brooklyn, New York, in 1900)

Aaron Copland's setting of Genevieve Taggard's "Lark" for *a cappella* mixed chorus and baritone solo was written in 1939. The initial section, marked *moderato,* is based on a four-note rising motive. A strongly rhythmic *allegro* follows employing divisi upper and lower voices and introducing the baritone soloist. The work concludes with a return to the tempo and mood of the opening.

(Continued on page 16)

(Continued from page 15)

RUTH CRAWFORD-SEEGER

(Born in East Liverpool, Ohio, in 1901; died in Chevy Chase, Maryland, in 1953)

Ruth Crawford-Seeger studied composition with Adolf Weidig and later with Charles Seeger, whom she married. She taught at the School of Musical Art in Jacksonville, Florida, The American Conservatory of Music, and the Elmhurst College of Music, in Elmhurst, Illinois. She won a Juilliard Scholarship for the years 1927 through 1929, and was the recipient of a Guggenheim Fellowship.

The Quartet by Ruth Crawford belongs to that small body of works composed in the Twenties and Thirties, which stood apart from then prevailing trend towards neo-classicism. In retrospect, the work, with its early date of 1931, seems astonishingly prophetic. In its relatively sophisticated use of "abstract" musical ideas and a more "systematic" approach to form and structure, as well as in its advanced ideas regarding timbre and texture, the work stands as a lone precursor of much of the serial thinking of the last decade.

MORTON FELDMAN

(Born in New York City in 1926)

Morton Feldman initially studied composition with Wallingford Riegger and Stefan Wolpe. Although also influenced by the work of John Cage, Mr. Feldman has developed his own singular approach to aleatory, "chance" and improvisational procedures.

de Kooning is one of his more recent works, and is not only dedicated to the memory of this painter, but reflects Mr. Feldman's close personal and artistic ties with the world of painting. Of *de Kooning* Mr. Feldman writes: "Though all single and simultaneous sounds and their sequences are given, the actual duration between sounds is determined at the moment of playing by the conductor and/or performer."

JACK FORTNER

(Born in Grand Rapids, Michigan, in 1935)

Jack Fortner had no musical training until he was eighteen years old, when he taught himself saxophone. He received a B.M. from Aquinas College in Grand Rapids, Michigan, after which he traveled with a road band for a year playing the baritone sax and writing arrangements for the band. He has studied with Hall Overton, and is presently working on a Ph.D. at the University of Michigan, where his teachers are Ross Lee Finney, Leslie Bassett, and George Wilson. Mr. Fortner also is on the composition faculty at the University.

Mr. Fortner comments on his *S* pr *ING:* "The work is a setting of four poems of e. e. cummings. The formal problem of the work lay not only in an 'affective' setting of the words, but also a musical representation of the appearance of the poems on the page. In the second song, *in Just,* to cite the most obvious example of my approach, the poem appears on the page in alternately four- and one-line stanzas, and the music, in this case alternated between thick textures and single lines. A series was used occasionally to control the material, but *S* pr *ING* is, for the most part, freely chromatic." *S* pr *ING* was the 1966 winner of the International Composition Competition held at Royaumont, France.

HARLEY GABER

(Born in Chicago, Illinois, in 1943)

Harley Gaber began his studies with Horace Reisberg in Winnetka, Illinois, and subsequently studied with Darius Milhaud, Kenneth Gaburo, Boris Porena, Aldo Clementi, and William Sydeman. His works have been performed at the Columbia

(Continued on page 19)

FESTIVAL OF CONTEMPORARY AMERICAN MUSIC

Wednesday, August 17, at 8:00 P.M.
Theatre-Concert Hall, Tanglewood

Program

DONALD MARTINO — B, a, b, b, it, t

Clarinet—DONALD MARTINO

HENRY WEINBERG — Cantus Commemorabilis

COMMISSIONED BY THE FROMM MUSIC FOUNDATION — FIRST PERFORMANCE

Violin—PAUL ZUKOFSKY
Cello—MARCIA LEDERMAN
Bass—BUELL NEIDLINGER
Flute—PAUL FRIED
English Horn—DOUGLAS BAIRSTOW
Clarinet—CHRISTOPHER WOLFE
French Horn—WILLIAM LANE
Trumpet—ROB ROY MCGREGOR
Trombone—JOHN MILLER
Percussion—DOUGLAS CADE
Percussion—FRANK EPSTEIN
Piano—YUJI TAKAHASHI

Conducted by LAWRENCE FOSTER

ROGER REYNOLDS — Fantasy for Pianist

Piano—YUJI TAKAHASHI

DOUGLAS LEEDY — Usable Music II in B-flat

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Clarinet—SHERMAN FRIEDLAND
Clarinet—EDWIN RILEY
French Horn—WILLIAM LANE
French Horn—DAN ASHE
Trumpet—ROB ROY MCGREGOR
Trumpet—ALAN BRIGGS
Trombone—PER BREVIG
Trombone—RICHARD RAUM
Tuba—STEVEN JOHNS

Conducted by ALOIS SPRINGER

Intermission

MORTON FELDMAN — de Kooning

Violin—PAUL ZUKOFSKY
Cello—MARY LANE
French Horn—DWIGHT CARVER
Percussion—RICHARD FITZ

Piano—YUJI TAKAHASHI

Conducted by GUNTHER SCHULLER

RAOUL PLESKOW — Music for Seven Players

Violin—BARBARA POULARIKAS
Cello—MARCIA LEDERMAN
Flute—PAUL FRIED
Clarinet—CHRISTOPHER WOLFE
Percussion—FRANK EPSTEIN
Harp—SUZANNE THOMAS

Piano—JUDITH GEBER

Conducted by DALIA ATLAS

JACK FORTNER — S pr ING

Viola—KONOSUKE ONO
Cello—JAMES KREGER
Bass—BARRY GREEN
Flute—VIRGINIA LEGUIA
Alto Saxophone—ANDREW WHITE
Bassoon—WILLIAM DOUGLAS
Percussion—RONALD GEORGE
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University Group for Contemporary Music, the Once Festival, and the summer workshop of the University of Illinois. He received the B.M.I. Award in 1965.

Mr. Gaber has supplied the following notes on his *Fantasy:* "The composition is an attempt to present a unified whole while using the maximum possible diversity of techniques. By this it is meant that both serial and non-serial techniques are of equal validity in the composition of this piece. All the parameters, with the exception of the attack parameter, are at some points totally serialized, while at other points are treated freely. In the second section, for example, the schema governing rhythmic entry is highly serialized. The pitches in that section, however, are not selected in a serial manner. Instead, their selection is based solely upon intervals found in the original pitch series, but used at this point without respect to the original linear ordering. In those instances where the parameters are serialized, the serialization always remains a technique directed by the intent of the whole piece. Serialized parameters, therefore, never become distinct ends in themselves. Instead, they are controlled means used to achieve a unified, conservative, structure."

KENNETH GABURO

(Born in Somerville, New Jersey, in 1926)

Kenneth Gaburo studied at the Eastman School of Music, Conservatorio di Santa Cecelia, Rome, Princeton Seminar in Advanced Musical Studies, and holds a D.M.A. in composition from the University of Illinois. He has held a Fulbright Grant, a UNESCO Creative Fellowship, and commissions from the Fromm and Koussevitzky Music Foundations. He is presently co-director of the University of Illinois Summer Workshop in Analysis and Performance of New Music, editor of the newly formed Apogee Press dedicated to publishing the New Music, and conductor of the New Music Choral Ensemble.

Mr. Gaburo comments on his *Ave Maria:* "Written in 1957, *Ave Maria* is the fourth in a long-range series of motets in which each is based on one of the Offertory Texts (Gradual Romanum), of the Liturgical Year. A single matrix of structured musical components provides the source for the entire series, while at the same time each motet is a reflection of particular unique aspects of the matrix."

CHARLES IVES

(Born in Danbury, Connecticut, in 1874; died in New York City in 1954)

Charles Ives, one of the most remarkable musical pioneers of all time, was educated at Yale University, where he studied composition with Horatio Parker. Always strongly independent, Ives quickly transcended the staid conventions of his time to write music which adumbrated many of the main tendencies of contemporary music. He experimented with dissonant harmonies, simultaneous conflicting rhythms, and fractional intervals, such as quarter tones, and combined simple diatonic tunes with chromatically embroidered counterpoints resulting in a highly complex polytonal and polyrhythmic texture.

Three Places in New England was written in the years 1903-1914, and is sometimes referred to as *A New England Symphony.* Each of the three movements is subtitled with a specific New England scene: "The St. Gaudens' in Boston Common"; "Putnam's Camp, Redding, Connecticut"; and "The Housatonic at Stockbridge." The latter, to be performed at these concerts, was inspired by a walk Ives took near Stockbridge, Massachusetts, with his wife. Ives writes: "We walked in the meadows along the river and heard the distant singing from the church across the river. The mist had not entirely left the river bed, and the colors, the running water, the banks and trees were something that one would always remember."

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The three *Harvest Home Chorales* were composed between the years of 1898-1912. The last of these, which will be performed at these concerts, is a setting of the familiar hymn text, "Come Ye Thankful People, Come."

Serenity, a setting of the John Greenleaf Whittier poem, was composed in 1919 as a setting for unison chorus and piano.

EARL KIM

(Born in Dinula, California, in 1920)

Earl Kim is a pupil of Arnold Schönberg and Roger Sessions, and has degrees from the University of California at Berkeley. He has received the Prix de Paris, a Guggenheim Fellowship, and commissions from the Fromm and Merrill Music Foundations and the National Institute of Arts and Letters. Mr. Kim teaches at Princeton University.

Mr. Kim writes of *Dead Calm:* "This piece is one complete section of a larger work in progress entitled *Exercises en Route* based on texts by Samuel Beckett. It consists for the most part of self-contained phrases, palindrome in form, connected by brief silences." The text is as follows:

> "dead calm, then a murmur, a name, a murmured name, in doubt, in fear, in love, in fear, in doubt, wind of winter in the dead boughs, cold calm sea whitening whispering to the shore, stealing, hastening, swelling, passing, dying, from naught come to naught gone"

DOUGLAS LEEDY

(Born in Portland, Oregon, in 1938)

Douglas Leedy studied composition at Pomona College with Karl Kohn and at the Berkshire Music Center with Lukas Foss in 1958 as a Margaret Lee Crofts Fellow. At the University of California at Berkeley he was a Woodrow Wilson Fellow in composition and musicology, and at that time played French horn in the Oakland Symphony and San Francisco Opera and Ballet Company orchestras. During the past year he has been in Poland as the first American composer to be awarded a joint U. S.-Polish government grant for study there. He is currently on the editorial staff of the new complete works edition of the music of Hector Berlioz.

The Octet: *Quaderno Rossiniano* is composed entirely of quotations from the instrumental works of Gioacchino Rossini. Written as an expression of Mr. Leedy's affection for the music of that master (to whose memory the work is dedicated), *Quaderno Rossiniano* was completed shortly before its first performance in April, 1965, at the Third Annual Festival of the Avant-Garde in San Francisco.

Usable Music II in B♭ was commissioned by the Fromm Music Foundation. It is performed in four sections, each of which is a different "steady state" of closely related material, and which succeed each other without interruption. The conductor at all times coordinates the activities of the ten instrumentalists, but the arrangement of details of these individual activities is to a large degree left up to the instrumentalists themselves. Although everything to be played is notated very specifically, there is within each section no fixed relation of each instrumental part to any other. Mr. Leedy has commented: "The notation of this piece was devised especially to fit the musical materials used. To me the greatest problem a composer faces now is to discover a way to notate, and so to enable others to share, the activities of his imagination: sounds, activities, events. To give these a 'notation' is to impose some kind of order or limitation on them, often unjustifiably. Sometimes the notation must be vague and suggestive rather than specific. The idea itself becomes the notation of the idea, so that to solve the problem of notation is in essence to have composed the piece. The material of the work includes extraordinary sounds (many of which can be found in jazz) using either all or a part of the performers' instruments, and 'found' musical objects (popular songs, recollected melodic fragments, textbook quotations with musical examples, and so on).

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These materials are segregated strictly in the four sections of the piece, and each section (or arrangements of two or three of the sections) may be used separately in performance, as occasion or taste may dictate."

EDWIN LONDON

(Born in Philadelphia, Pennsylvania, in 1929)

Edwin London studied at Oberlin College and holds a Ph.D. from the University of Iowa. Presently he is Assistant Professor in the Music Department at Smith College, conductor of the Smith-Amherst Orchestra and music director of the Amherst Community Opera Company. In 1964 he taught at the Berkshire Music Center in the MENC Seminar on contemporary music.

The *Three Settings of the XXIII Psalm* was written in 1961. The excerpt being performed is the third and final setting, but it was the first to be composed. It is for mixed chorus *a cappella* and in English, while the first two settings are for women's and men's choruses in Hebrew and Latin, respectively. Mr. London has written about the third setting: "The form of this excerpt is a very simple ABA, including elements of literal recapitulation. The middle section is characterized by an increase in tempo. The pitch content is avowedly chromatic, some serial procedures being invoked, but on the overall much motivic use of the intervals of the minor and major third predominate. Thus having as one consequence (especially when they are superimposed), an occasional lapse into triadic stability. Nonetheless one might say the composition ends on the 'dominant.'" The composer prefaces the score with this note: "For maximum results all the performers can contemplate the text and discuss it with each other."

DONALD MARTINO

(Born in Plainfield, New Jersey, in 1931)

Donald Martino is Associate Professor of Music Theory at Yale University and instructor in composition at the Berkshire Music Center for the second successive year. His honors include commissions from the Paderewski Fund, the New Haven Symphony and the Fromm Foundation; prizes from the Pacifica Foundation and BMI; and the Brandeis Creative Arts Citation in composition.

Mr. Martino has supplied the following comments on *B,a,b,b,it,t:* "This work is a musical birthday card honoring the fiftieth birthday (May 10, 1966) of my teacher, Milton Babbitt, and was composed on my birthday (May 16, 1966). For reasons, obviously astrological, the piece had to be delivered late. It was delivered and performed by me on May 21 at a special concert in Mr. Babbitt's honor sponsored by ISCM, New Haven. The piece is written for B♭ clarinet with special extensions, of my invention, which expand the instrument's range to five octaves; its musical materials derive from the letters of Mr. Babbitt's name: B=B♭, a=A♯, it=B♯, t=B♯. The technical operations by which the piece unfolds are extensions of principles of which Mr. Babbitt is the founder; the musical sentiment I extend to him is, I hope, uniquely my own."

Concerning the *Parisonatina Al'Dodecafonia,* Mr. Martino states: "This work was conceived primarily as a vehicle for the amazing musical and virtuosic abilities of the Brazilian cellist, Aldo Parisot. In the large, the work is bipartite: Movement One, a species of passacaglia, leads directly to, and introduces, the rondo-like scherzo. Movement Three, a tripartite song, and Movement Four, a free cadenza based on techniques which continuously vary the Aldo Parisot motto, are also played without pause. In the first movement, six 12-tone sets are interlockingly dispersed within five registers so that every note from low C to high C♯ (except C and C♯ above middle C: important climactic notes in successive movements) is stated. Each of these six registral (linear) sets is further defined by a different timbre (i.e., *sul ponticello, Pizzicato, harmonics,* etc.). As the six-part counterpoint unfolds, six harmonic product-sets are thereby constructed. These product-sets form the basis of the "passacaglia" and are invariantly the complementary chromatic hexachords F natural through B♭ and B natural through E natural. 'Variation' of this harmonic base results from the fact that with each new recurrence of

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* Arthur Cohn, American Record Guide, May 1966

† Newsweek, March 21, 1966

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the complementary harmonies a different pattern of registral and timbral contents, motives, rhythms, harmonic rhythms, attacks and dynamics obtains. Movement Two again employs timbre to define set-melodic components; but registral specifications are freer—merely motivic in function. In fact, it should be noted that the general progress of the four movements is intentionally from the strictest specification of musical materials in Movement One, to the freest in the final cadenza, wherein a very slight degree of improvisation is encouraged. It is hoped that this 'technical discussion' of the *Parisonatina* will not prevent the listener from discovering the music which resides within him, and hopefully within the piece."

SALVATORE MARTIRANO

(Born in Yonkers, New York, in 1927)

Salvatore Martirano has degrees from Oberlin College and the Eastman School of Music. His teachers have been Herbert Ellwell, Bernard Rogers, and, at the Cherubini Conservatory of Music in Florence, Italy, Luigi Dallapiccola. In 1952 and 1955 he was the recipient of the Crofts Fellowship to study at the Berkshire Music Center. From 1956 through 1959 he had a fellowship to the American Academy in Rome, and in 1960 a Guggenheim Fellowship and the American Academy of Arts and Sciences Award. In 1965 Brandeis University gave him a Creative Arts Award.

Mr. Martirano's *Kyrie* from the *Mass A Cappella* (1952-55) was written in Florence, Italy, in 1952. Of the *Kyrie,* Mr. Martirano writes: "The setting reflects the ABA structure of the text. Extracted from the *Mass,* and it can be, it is unnecessary to say anything about its relationship to the whole. The first performance took place in Hamburg, Germany, in December of 1959, Max Thurm conducting the *Norddeutscher Rundfunk* Chorus."

Cocktail Music for piano (1962) was first performed by Paul Jacobs on "Music in Our Time" in New York in April of 1962. It was originally written to serve as a virtuosic encore on a standard repertoire program.

RAOUL PLESKOW

(Born in Vienna, Austria, in 1931)

Raoul Pleskow was born in Vienna but received most of his education in New York at the Juilliard School of Music and Queens College. He has a Master's Degree in composition from Columbia University. His works have been performed by the Group for Contemporary Music at Columbia University, on the Music in Our Times Series, the Composer's Forum Series, as well as at Carnegie Recital Hall and elsewhere in the United States and Germany. He is presently an Associate Professor of Music at C. W. Post College of Long Island University.

Mr. Pleskow has supplied the following comments on his *Music for Seven Players:* "This composition was written in the summer of 1965. It is in two sections that are played without interruption. The sections deal with the same musical materials in different ways and the sections are not particularly contrasting as far as tempo and motivic material is concerned. In writing the piece I was concerned with setting up a texture of constant change and mobility. One line turns to many lines, turns to a single note, turns to a chord, turns to a rhythmic impulse, all with great rapidity. The ensemble is, as well, a constantly moving one in which the musical material is dispersed among the instruments in varied realignments. The work begins with violin, flute, clarinet, cello and piano, and then harp and percussion are added at the end of the first part. Throughout the work several sub-ensembles are made out of the main ensemble. The pitch material is set up in a number of groups (harmonic fields) that recur throughout the piece. Various shapes are made by realigning the pitches out of the same group, thus making new out of old. New pitch groups are often entered upon by previously used motivic shapes, thus reversing the process."

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MEL POWELL

(Born in New York City in 1923)

Mel Powell is Chairman of the Composition Faculty at Yale University and Director of the University's Electronic Music Studio. Mr. Powell writes about his *Filigree Setting for String Quartet:* "The work, written in 1959, is a single movement made up of several contrasting sections. Characterizing features include different tempi simultaneously projected, as well as special modes of tone production such as finger-drumming on various parts of the instruments and 'stopped-pitch' generation by the work of the bow itself."

ROGER REYNOLDS

(Born in Detroit, Michigan, in 1934)

Roger Reynolds was educated at the University of Michigan. After completing a degree in physics, he began compositional study with Ross Lee Finney, and later worked with Roberto Gerhard at Tanglewood. His compositions include *The Emperor of Ice Cream, Graffiti,* and *Quick Are the Mouths of Earth.*

Mr. Reynolds has written that the *Fantasy for Pianist* is "unabashedly for the virtuoso. The dense hammering of the introduction gives way to three varied cells, framed in silence. These, in turn, become the basis for three more movements. The first is strict and periodic, the second sonorous and lyrical, and the last violent and whirring. The *Fantasy*, completed in 1964, employs various serial devices and a strictly proportional structure. It is eighteen minutes long."

Blind Men is a 1966 commission of the Fromm Foundation. To a text from Herbert Melville, the composer has added subsidiary words and phrases which function both as glosses and as phonemic elaborations through correspondence of meaning and sound. These elaborations, according to the composer, are meant to provide an added dimension to the text. Reynolds writes that: "In contrast to the *Fantasy for Pianist, Blind Men* avoids the individual in favor of a music of massed effects. The work is continuous and comprises segments of three sorts: 5 *Timed Mixtures* (each 60 seconds long, unmeasured, group effects) and 7 *Measured Sections* (normally notated and conducted) are bridged by means of 11 *Links* (single events which are allowed to decay or grow in their own time)."

GEORGE ROCHBERG

Born in Paterson, New Jersey, in 1918)

After earning a B.A. from Montclair State Teachers College, Mr. Rochberg studied composition at the Mannes School of Music with Hans Weisse, George Szell and Leopold Mannes. He later earned a M.A. from the University of Pennsylvania, where he is presently Chairman of the Department of Music. His many awards include the George Gershwin Memorial Award, the Society for the Publication of American Music Award, and the Naumberg Recording Award for his Symphony No. 2. Mr. Rochberg has received commissions from the Fromm and Koussevitzky Music Foundations, as well as a Guggenheim Fellowship and a grant from the National Institute of Arts and Letters. Besides being on the Faculty of the Center this summer, he is also the Guest Composer and Lecturer at the Bowdoin College Contemporary Music Festival.

Regarding *Black Sounds,* Mr. Rochberg writes: "The work was originally a ballet score for 'The Act,' a drama-dance with choreography by Anna Sokolow commissioned by Lincoln Center for the NET telecast of Lincoln Center Week, September 19-25, 1965. The work, composed in the summer of that year, is being given its first concert performance at this Festival. Many years ago I read an essay by the Spanish poet, Garcia Lorca, in which he described *duende,* a quality of human projection which emerges from the deepest levels of the human animal, below reason and intellect—dark, daemonic, awesome in its power to affect and move those who experience it. Lorca speaks of *duende* as *sonidos negros,* black sounds. It is *duende* which I have tried to project in this work. This is not to say that the music is unordered, random,

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ROGER SESSIONS — Violin Concerto (1935)

I. *Largo e tranquillo*
II. *Scherzo. Allegro.*
III. *Romanza. Andante.*
IV. *Molto vivace e sempre con fuoco*

Violin—PAUL ZUKOFSKY

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Alto Saxophone—ANDREW WHITE — Bass—BUELL NEIDLINGER
Drums—JOHN BERGAMO

BALDWIN PIANO

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chaotic. Far from it. Although it employs none of the serial devices of my earlier music, it remains within the range of atonal, chromatic pitch configurations which are by now the *lingua franca* of the mid-20th century composer. Its form is essentially an evolving structure of reiterative, motivic phrases with only one section—just before the apex of the work—of a quasi-improvised character. It is frankly dramatic music whose structure, therefore, depends entirely on deploying inner tensions and balances which in themselves define the dramatic condition whether of music or theatre. On still a different level, in writing this work I wished to pay homage to the great master of 'black sounds,' Edgard Varése."

ROGER SESSIONS

(Born in Brooklyn, New York, in 1896)

Roger Sessions was educated at Harvard and Yale Universities, and studied with Horatio Parker and Ernest Bloch. He has taught here and abroad, principally at Princeton University.

Mr. Sessions' *Second String Quartet* was written during the winter of 1950-51, and was first performed by the Pro Arte Quartet. The Quartet is in five movements, played without pause; three slow movements alternating with two fast ones. Mr. Sessions has written about the *Second String Quartet:* "The first movement, *Lento,* may be very roughly described as a double fugue; the two main contrasting sections are introduced by quasi-fugal expositions, and the third, quiet section brings the two 'subjects' finally into combination. A high sustained C♯ introduces the second movement, *Allegro appassionato,* of which the opening fourth note figure has already been adumbrated in the closing measures of the first movement. In a somewhat similar though more outspoken manner, the closing measures of the *Allegro* directly presage the first three tones of the third movement, a 'theme' and five variations which begin *Andante tranquillo.* The variation principle is based to a large extent on these first three tones, but above all on the underlying structure of the 'theme' itself. The first three variations progress in contrast and intensity—as well as in slowness of tempo; the third variation, *Adagio Molto,* is in a very real sense, the climax of the movement as a whole. The fourth variation is almost improvisatory in character, and is essentially a transition to the fifth and last, which has the character of a restatement of the theme with significant modifications. The fourth movement, *Presto,* has very definitely the character, and to a large extent the form, of a scherzo. The 'trio' is in slightly slower tempo and of more lyrical character. The third section is, in part, a literal *da capo*—one of only two such in all of my later music. The final adagio is rhapsodic in character, and ends quietly, *Morendo."*

Mr. Sessions has supplied the following comments on his *Violin Concerto:* "I began work on my Concerto in Florence, Italy, in 1931; composed the first movement in Germany on the shores of the Baltic in the summer of that year, and the second movement in Berlin in the following winter and spring. Though most of the work was fairly completely sketched while I was still in Germany, I found regular work on it very difficult because of my growing preoccupation with events related to the coming to power of Hitler. It was not until the summer of 1935, when I visited California for the first time, that I felt like resuming work on it: I finished it in San Francisco in August of that year. Though the Concerto is, in terms of my whole production, an 'early work' it is still for me one of my most important works.

"The Concerto is scored for an orchestra in which no violins are present. The woodwind section is large, and includes besides the usual instruments, Alto Flute, two English Horns, and Basset Horn.

"The work consists of four movements. The first, *Largo,* is essentially an extended cantilena for violin, of which the three sections are each preceded by an introduction in the wind instruments. The second movement, entitled 'scherzo,' is in three contrasting parts, of which the second is in lyrical contrast to the other two—the third part is in its turn a variant of the first. The third movement is, as its title 'Romanza' implies, a lyrical and soaring melody over a quiet accompaniment, and leads directly into the last movement, which is the longest and most elaborate of the four. I had originally thought of giving this movement the title 'Tarantella,' but as the movement itself developed I felt that the title would be somewhat misleading in view of the large

(Continued on page 32)

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dimensions of the movement. It does, however, provide a slight clue as to the general character of the music."

Concerning *Turn, O Libertad,* Mr. Sessions states: "*Turn, O Libertad,* was written in 1944 expressly for one of a series of concerts designed as 'Salutes' to our various allies in the Second World War. The particular concert for which it was written was that dedicated to the Soviet Union. The original version was, according to the exigencies of the occasion, for chorus and four-hand piano accompaniment. The text, which I myself chose, is a poem by Walt Whitman."

HENRY WEINBERG

(Born in Philadelphia, Pennsylvania, in 1931)

Henry Weinberg attended the University of Pennsylvania and Princeton University. His teachers in composition were George Rochberg, Milton Babbitt, Roger Sessions and Luigi Dallapiccola. He was a member of the Berkshire Music Center in 1958, and his works have been performed by most of the contemporary music series in the United States.

Mr. Weinberg has written about his *String Quartet No. 2:* "The work was written in the years 1960 through 1964, and is in one large movement. Each of the twelve subdivisions corresponds to one transposition level of the pitch set and to one duration class of the rhythmic set. Two pauses mark off the first and last trichords of the background set. The first three submovements present qualitatively different materials. Though they all derive from a common source, the pitch and rhythmic sets, the three differ in fundamental large-scale organization. Each of the three has a pitch and rhythmic structure which is capable of systematic transformation that retains fundamental invariance. This first trichord is interrelated, however, by similar materials in other domains, such as dynamics, register, texture. All other submovements are derived through transformation of the first three. The basis of connection among adjacent movements is the progression of dimensions such as dynamics, etc. The periodically recurring materials in the pitch and rhythmic domains retain the invariance of systematically transformed structures. The non-pitch dimensions have their own structures. The various domains are not parallel in their collections of elements. Transformation operations (transposition, inversion, etc.), however, are parallel in all dimensions, with analagous invariance. With rhythm, the macrostructure is transferred to the set of duration classes within each tempo. The basis for large-scale structure is the reappearance of groups of duration classes among groups of tempi.

"*Cantus Commemorabilis* (1965-66) for nine instruments and two percussionists was commissioned by the Fromm Foundation in conjunction with the Berkshire Music Center. It is in commemoration of a young mathematician and musician, Paul Weinberg. The fundamental pitch structure is a six-aggregate set which, through transposition and inversion, places each pitch in each of its octave placements, with no repetitions. The large-scale pitch organization reflects my continuing interest in generating a structure of levels (*'Schichten'* in the Schenker sense) through the twelve-tone system. One aspect of the generation of larger pitch units is the use of "inverse sets" in which a set of sets is derived by the switching between inversionally-related sets. The rhythmic set is isomorphic with that of the pitches. All pitch operations are employed in the rhythmic domain. The durational set controls all rhythmic levels, from durations of movements and phrases to the content of each phrase."

PETER WESTERGAARD

(Born in Champaign, Illinois, in 1931)

Peter Westergaard has studied with Walter Piston, Darius Milhaud, Roger Sessions, and Wolfgang Fortner, and has degrees from Harvard and Princeton Universities. He has been a Fulbright Lecturer in Germany and has had a Guggenheim Fellowship. Some of his recent works include *Cantata III, "Leda and the Swan"* (1961), *Variations for Six Players* (1963), and the chamber opera, *Mr. and Mrs. Discobbolos* (1966)—

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the latter recently presented at a concert of the Group for Contemporary Music at Columbia University. Mr. Westergaard will be a Guest Lecturer at Princeton University for the academic year 1966-67.

Spring and Fall: To a Young Child is a setting of a poem by Gerard Manley Hopkins. The text is as follows:

Margaret, are you grieving
Over golden Grove unleaving?
Leaves, like the things of man you
With your fresh thoughts, care for, can you?
Ah, as the heart grows older
It will come to such sights colder
By and by, nor spare a sigh
Though worlds of wanwood leafmeal lie;
and yet you will weep and know why.
Now no matter child the name:
Sorrow's springs are the same
Nor mouth had, no nor mind, expressed
What heart heard of, ghost guessed:
It is the blight man was born for,
It is Margaret you mourn for

STEFAN WOLPE

(Born in Berlin, Germany, in 1902)

Stefan Wolpe studied with Paul Juon and Schreker at the State Academy of Music in Berlin. After spending several years in Israel, he came to the United States in 1938. He now resides in New York, where he is an influential teacher and mentor.

For Six Instruments in Two Parts was written in 1962. Like most of Mr. Wolpe's recent work, this composition is involved with the idea of permutational re-ordering of selected harmonic fields. The overall progression of the work thus results from a constantly rotating and "modulating" chain of pitch collections. Similarly, rhythmic patterns undergo analagous treatment, often containing previously stated rhythmic ingredients, but now shifted one-sixteenth or eighth away from the prevailing beat and meter. In such passages the particular instrument involved momentarily loosens itself from the ensemble and performs in its own rhythmic "trajectory," frequently initiating a new pitch area at the same time. Interacting with and against these two means of progression are timbres and dynamics, further delineating the highly variable texture. Both movements, separated by a slight pause, use the same basic musical materials, and the second movement is a more involved extension and elaboration of the first.

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DONALD MARTINO

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1435 Trio (11) *Violin, Clarinet/Viola, Piano* *Score and Parts*

†1436 Cinque Frammenti (5) *Oboe and String Bass* *Score-Parts, each*

1437 Fantasy-Variations (11) *Violin*

1438 Concerto for Wind Quintet (11) *Commissioned by the Berkshire Music Center and the Fromm Foundation** *Study Score*

1429 Parisonatina Al'Dodecafonìa (11) *Violoncello. Bowed and Fingered by Aldo Parisot*

1439 B, a, b, b, it, t (*Clarinet in C with extensions*)

ORCHESTRA

1440 Contemplations for Orchestra (16) *originally entitled "Composition for Orchestra" (Commissioned by the Paderewski Fund of Boston)* 2, 2, 3, 3; 4, 2, 3, 1; 3; Celesta; Harp; Strings* . . *Study Score*

1441 Concerto for Piano and Orchestra (27) *Commissioned by the New Haven Symphony.* 3, 2, 3, 3; 4, 2, 3, 1; 5; Celesta and Piano; Harp; Strings; Piano Solo* *Study Score*
Piano Part

**Performing materials on rental.* —/— *indicates alternate instruments. Number in parentheses after title indicates duration in minutes.*
†*Recording available.*

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TODAY'S GREAT PIANO







Where Do You Go?
The Bad and the Beautiful — Raksin
A Song after Sundown

*Selection from "My Fair Lady" *Loewe*

Get Me to the Church on Time—Wouldn't It Be Loverly—
I've Grown Accustomed to Her Face—I Could Have Danced
All Night—On the Street Where You Live—The Rain in
Spain—With a Little Bit of Luck

The portions of the program with Mr. Getz and the Orchestra are being recorded by RCA Victor at this concert, for release next winter.

National Educational Television stations will telecast the videotape recording being made at tonight's concert, including occasional scenes of the audience.

Baldwin Piano

*RCA Victor Records

BOSTON SYMPHONY ORCHESTRA

ERICH LEINSDORF
Music Director

Music Shed, Tanglewood

Lenox, Massachusetts

Wednesday, August 3, 1966
at 8 p.m.

For the Benefit of the Orchestra's Pension Fund

THE BOSTON POPS

ARTHUR FIEDLER, *Conductor*

STAN GETZ, *Soloist*

PROGRAM

*Washington Post March *Sousa*

*Overture to "William Tell" *Rossini*

Tanglewood Concerto *Sauter*

Soloist: STAN GETZ

Dedicated to Stan Getz and Arthur Fiedler

World Premiere

The Girl from Ipanema *Gimbel-Jobim*

Intermission

*Tales from the Vienna Woods, Waltzes *Strauss*

Zither: TONI NOICHL

Five Compositions for Saxophone and Orchestra

Eili, Eili — Traditional



TANGLEWOOD, LENOX, MASSACHUSETTS

A GALA EVENING

OF THE

BERKSHIRE MUSIC CENTER

ERICH LEINSDORF, *Director*

Wednesday, August 10, 1966

For the Benefit of The Berkshire Music Center

BALDWIN PIANO

RCA VICTOR RECORDS

A GALA EVENING AT TANGLEWOOD

By the Berkshire Music Center

PROGRAMS

3:15 VOICE RECITAL BY FELLOWSHIP SINGERS
CHAMBER MUSIC HALL

SCHUTZ — Cantatas for Basses

I. Ich liege und schlafe (I lie, sleep, and await)
II. Furchte dich nicht (Fear not, for I am with thee)
III. Himmel und Erde Vergehen (Heaven and earth pass away, but My Word remaineth)

Francis Hester, *Bass* — Richard Jarvis, *Bass*

Peter Schlosser, *Bass*

Pierre Salzmann, *Organ* — Lawrence Wolfe, *Doublebass*

SCARLATTI — Cantata, "Mitilde, Mio Tesor"

Henry Wing, *Tenor* — William Christie, *Harpsichord*

BEETHOVEN — Four Gellert Songs

I. Die Liebe des Nachsten (Love of Neighbors)
II. Vom Tode (Of Death)
III. Gottes Macht und Vorsehung (God's Might and Insight)
IV. Busslied (Atonement Song)

Jane Struss, *Mezzo soprano* — Jean Barr, *Piano*

WEBERN — Vier Lieder, Op. 13

I. Wiese im Park (Lawn in the Park)
II. Die Einsame (Lonely Girl)
III. Im der Fremde (In a Strange Land)
IV. Ein Winterabend (A Winter Evening)

Phyllis Bryn-Julson, *Soprano* — William Christie, *Piano*

DEBUSSY — Two Songs

I. L'Echelonnement des haies (The Row of Hedges)
II. Fantoches (Puppets)

Mildred Armstrong, *Soprano* — Jean Barr, *Piano*

GRANADOS — La Maja Dolorasa 1, 2, 3

Joan Fuerstman, *Mezzo soprano*

Andrew White, *English horn* — Richard Corbett, *Piano*

LEWIS SPRATLAN — Flange

Ralph Jones, *Bass*
Paul Fried, *Flute*
Virginia Leguia, *Flute*
Sherman Friedland, *Clarinet*
Edwin Riley, *Bass Clarinet*
Rob McGregor, *Trumpet*
Peter Chapman, *Trumpet*
J. Richard Raum, *Trombone*
John Miller, *Trombone*
Stephen Johns, *Tuba*
Richard Fitz, *Percussion*
Ronald George, *Percussion*
Frank Epstein, *Percussion*
Yuji Takahashi, *Piano*
Paul Seiko Chihara, *Piano Assistant*
Lawrence Foster, *Conductor*

6:30 CHORAL CONCERT BY FELLOWSHIP SINGERS
PORCH OF THE MAIN HOUSE

MENDELSSOHN — Lerchengesang
Die Nachtigall

JOMELLI — Mors et Vita

Patricia Guthrie, *soprano*
Lois Laverty, *soprano*
Jo Elyn McGowan, *contralto*
Jane Struss, *contralto*
Alan Coulter, *tenor*
Avon Stuart, *bass*

LEWIS — Dissemblance of Reason
Disintegration of Mournful Utterance

AUSTIN — The Return
Dieu Qui l'a Faicte

MOZART — Scatological Canons

1. Bona Nox
 Francis Hester, *bass*
2. Lieber Freistadtler
 Lois Laverty, *soprano*
3. Die Nachtigall
4. Auf das Wohl
 Mimi Armstrong, *soprano*
 Jill Ericson, *contralto*
 Donna Klimoski, *contralto*
 Thomas Jones, *tenor*

5. Gehn wir im Prater

6. Leck mir

7. Textless Canons

PHYLLIS BRYN-JULSON, *soprano*
RHODA PENDLETON, *soprano*
DONNA KLIMOSKI, *contralto*
HENRY WING, *tenor*
JOHN THOMAS, *tenor*
FRANCIS HESTER, *bass*
AVON STUART, *bass*

ALFRED NASH PATTERSON, *Conductor*

Donald Teeters, Accompanist

* * * * *

SESSIONS — Turn, O Libertad

COPLAND — Lark

AVON STUART, *baritone*

LONDON — Psalm 23

IVES — Harvest Home Chorale, No. 3

IVA DEE HIATT, *Conductor*
Donald Teeters and John Fenstermaker, Accompanists

Soprano
Mildred Armstrong
Phyllis Bryn-Julson
Patricia Guthrie
Phyllis Kaplan
Jo Lanier
Lois Laverty
Eva Nir
Rhoda Pendleton
Marlee Sabo

Alto
Jill Ericson
Joan Fuerstman
Donna Klimoski
Barbara Kling
Jo Elyn McGowan
Jane Struss

Tenor
Alan Coulter
Ron Freeman
Robert Frisbie
Thomas Jones
Alan Moore
John Thomas
Henry Wing

Bass
Jonathan Arterton
Lloyd Burritt
Francis Hester
Richard Jarvis
Donald Miller
Eugene Plawutsky
Peter Schlosser
Avon Stuart

GALA CONCERT

In the Music Shed at 8:00 o'clock

BOSTON SYMPHONY ORCHESTRA

BRAHMS — Variations on a Theme of Haydn, Op. 56a

Conducted by AARON COPLAND

CHARPENTIER — "Depuis le jour" *from Louise*

PUCCINI — "Si, mi chiamano Mimi," from *La Boheme*

VERONICA TYLER, *Soprano*

Conducted by ERICH LEINSDORF

COPLAND — Lincoln Portrait

SENATOR EDWARD M. KENNEDY, *Narrator*

Conducted by AARON COPLAND

INTERMISSION

Award of Prizes — 1966

BOSTON SYMPHONY ORCHESTRA and
BERKSHIRE MUSIC CENTER ORCHESTRA

COPLAND — El Salon Mexico

Conducted by AARON COPLAND

WAGNER — Ride of the Valkyries

TCHAIKOVSKY — 1812 Overture (with cannon and salute guns*)

Conducted by ERICH LEINSDORF

A display of fireworks over the lake will follow the concert

COMMITTEE FOR THE GALA EVENING

MRS. SERGE KOUSSEVITZKY, *Chairman*

Honorary Members

MRS. HENRY B. CABOT
MRS. SILVIO O. CONTE
MRS. ERICH LEINSDORF
MRS. JOHN A. VOLPE

MISS ANNA R. ALEXANDRE
MRS. BRUCE CRANE
MRS. ANNA DE LEUCHTENBERG
MME. PAUL K. FODDER
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MRS. ALBERT STERNER
MRS. LOUIS SPEYER
MRS. ROGER VOISIN
MRS. WILLEM WILLEKE

*Guns and cannoneers courtesy of Eastover

The Bell Telephone Hour will telecast scenes filmed at Tanglewood, possibly including portions of each day's activities and audience, over the NBC television network and other stations.

VILLA LOBOS — Choros No. 4

Peter Gordon, *Horn*
Dwight Carver, *Horn*
Dan Ashe, *Horn*
Per Brevig, *Trombone*

5:30 STRING CHAMBER MUSIC BY INSTRUMENTAL FELLOWS — CHAMBER MUSIC HALL

MOZART — Quartet in B-flat major, K. 458

I. Allegro vivace assai
II. Menuetto: Moderato
III. Adagio
IV. Allegro assai

Priscilla Hodges, *Violin*
Yasuoki Tanaka, *Violin*
Anne Mischakoff, *Viola*
Marcia Lederman, *Cello*

BEETHOVEN — Quartet in F major, Op. 59, No. 1

I. Allegro
II. Allegretto vivace e sempre scherzando
III. Adagio molto e mesto
IV. Theme russe: Allegro

Namiko Umezu, *Violin*
Eva Svensson, *Violin*
Susan Schoenfeld, *Viola*
Soichi Katsuta, *Cello*

5.30 TANGLEWOOD COMPOSERS FORUM — THEATRE-CONCERT HALL

Prepared under the supervision of Gunther Schuller

LERDAHL — String Trio

Paul Zukofsky, *Violin*
Don Ehrlich, *Viola*
Mary Lane, *Cello*

DAVID BORDEN — Detour

Part I: First Alleyway
Part II: Second Alleyway
Part III

Young Nam Kim, *Violin*
James Kreger, *Cello*
Nina Deutsch, *Piano*

YUJI TAKAHASHI — Epoha

Richard Fitz, *Percussion*
James Fardy, *Percussion*
Douglas Cade, *Percussion*
Ronald George, *Percussion*

RAVEL — Don Quichotte a Dulcinee

I. Chanson Romanesque
II. Chanson Epique
III. Chanson a Boire

Avon Stuart, *Baritone* — Barry Farber, *Piano*

4:30 TANGLEWOOD INSTITUTE ORCHESTRA
THEATRE-CONCERT HALL

Louis Speyer, *Conductor*

WAGNER — Overture to "Die Meistersinger"

HANDEL — Suite for Orchestra, from "The Water Music"
(Arranged by Sir Hamilton Harty)

I. Allegro
II. Air
III. Bouree
IV. Hornpipe
V. Andante espressivo
VI. Allegro deciso

COPLAND — An Outdoor Overture

4:30 WIND MUSIC BY INSTRUMENTAL FELLOWS
PORCH OF THE MAIN HOUSE

MOZART — Serenade No. 12, in C minor, K. 388

I. Allegro
II. Andante
III. Minuetto in Canone
IV. Allegro

Douglas Bairstow, *Oboe*
Andrew White, *Oboe*
Christopher Wolfe, *Clarinet*
Edwin Riley, *Clarinet*
Marcia Robertson, *Bassoon*
Robin Elliott, *Bassoon*
William Lane, *Horn*
Peter Gordon, *Horn*

NIELSEN — Woodwind Quintet, Op. 43

I. Allegro ben moderato
II. Menuet
III. Praeludium: Adagio — Tema con variazioni

Marion Valasek, *Flute*
Andrew White, *Oboe*
Edwin Riley, *Clarinet*
William Douglas, *Bassoon*

William Lane, *Horn*

ORCHESTRA OF THE BERKSHIRE MUSIC CENTER

FIRST VIOLIN
Elwyn Adams
Erica Brown
Bogdan Chruszcz
Zaida George
Marietta Henny
Ikuko Mizuno
Paul Polivnick
Barbara Poularikas
Claudia Rantucci
Haim Shtrum
Eva Svensson
Paul Zukofsky

SECOND VIOLIN
John Cohen
Priscilla Hodges
Patsy Hucks
Young Nam Kim
Jose Madera
Brigitta Silberstein
Yasuoki Tanaka
Namiko Umezu
Masako Yanagida
Terry Woitach

VIOLA
Paul Seiko Chihara
Don Ehrlich
Thomas Frenkel
Osher Green
Anne Mischakoff
Peter Nocella
Konosuke Ono
Jean Rault
Susan Schoenfeld
Richard Watson

CELLO
Donald Green
Soichi Katsuta
James Kreger
Mary Lane
Marcia Lederman
Richard Mickey
Jerome Patterson
Michele Sauvan

BASS
Barry Green
Ralph Jones
Buell Neidlinger
John Thellman

FLUTE
Paul Fried
Henry Hoffman
Marion Valasek

CLARINET
Sherman Friedland
Edwin Riley
Christopher Wolfe

OBOE
Douglas Bairstow
Gary Parks
Andrew White

BASSOON
William Douglas
Robin Elliott
Marcia Robertson

FRENCH HORN
Dan Ashe
Dwight Carver
Peter Gordon
William Lane

TRUMPET
Alan Briggs
Peter Chapman
Rob McGregor
James Simpson

TROMBONE
Per Brevig
John Miller
Richard Raum

TUBA
Stephen Johns

TIMPANI AND PERCUSSION
Douglas Cade
Frank Epstein
James Fardy
Richard Fitz
Ronald George

HARP
Suzanne Thomas

THE BERKSHIRE MUSIC CENTER

In the years since 1940, the Music Center, under the leadership of Serge Koussevitzky, Charles Munch and now Erich Leinsdorf, has given experience, guidance and valuable training to more than 5700 young musicians, including 650 from foreign countries. Its alumni are now members of hundreds of orchestras here and abroad (there are 32 alumni in the Boston Symphony Orchestra and 14 in the Philadelphia Orchestra), members of many opera companies (18 singers in the current Metropolitan Opera roster), conductors of many orchestras (the New York Philharmonic, the Buffalo Philharmonic, the Los Angeles Philharmonic, the Ravinia Festival, the St. Louis Symphony, et al), heads of many schools (Eastman School of Music, Interlochen Academy of the Arts, et al), and performers and teachers in all parts of the world. Without the aid and support of the Friends of the Berkshire Music Center, the Boston Symphony Orchestra could never have supported the Center for these years.

As we close the twenty-sixth year of the Berkshire Music Center, the Trustees of the Boston Symphony Orchestra wish to thank the Music Center's Friends. This year as every year, the Music Center needs continuing support to carry on the training of young musicians with the same high standards of performance and breadth of musicianship as has been the case for so long. Gifts to the Music Center of any amount, large or small, are gratefully received.

HENRY B. CABOT, *President*
Trustees of the Boston Symphony Orchestra

BALDWIN ORGAN

CANNON GUILD HARPSICHORD